The majority of visitors are coming to the Hermitage to see its permanent displays. This means that our museum can do what others like the Uffizi Gallery do and stage exhibitions that do not aim to draw in the crowds but rather cater for more refined tastes. This sometimes implies a more limited audience, although some of these displays can turn out to be very popular. This year was very rich in these unusual events which are special to the Hermitage. The exhibition entitled “From Guercino to Caravaggio” ended up being the fifth most popular event in the world for single-ticket museums, according to the “Arts Newspaper”. This means the fifth place in the world as a whole (545,000 visitors, 11,122 persons a day). The exhibition prepared in cooperation with our Italian partners contained superstar masterpieces, including around ten Caravaggios from popular and private collections that are a real hit with the public today. But the exhibition managed to tell both the story of the artists and that of the famous collector and connoisseur Sir Denis Mahon who helped the world rediscover the art of the Italian academic painting by collecting these works and donating them to museums. The exhibition highlighted the role of the museum and art studies within art history. This was an exhibition both for the masses and the “gourmets”. A justly topical answer to the current mood in society was provided by the long-expected exhibition on the art and aesthetics of Russian freemasons. After a long gap, items from two famous collections of Dmitry Burylin and Fedor Piyushkin were put on display. Once they were saved by museum workers from being sent abroad and now they have been returned to the public at a time when the nature and role of freemasonry in our history is becoming a sensitive political and ideological issue. This is true for everyone, and especially for the connoisseurs. For many years, our Russian and German colleagues have worked together to prepare a very high-brow archaeological exhibition “The Bronze Age. Europe without Borders”. The German media launched a campaign calling on the Chancellor to cancel the opening, the German media launched a campaign calling on the Chancellor to cancel the Chancellor of Germany agreed to visit the opening of the exhibition at the Hermitage. Just before the opening, the German media launched a campaign calling on the Chancellor to cancel the Chancellor of Germany agreed to visit the opening of the exhibition at the Hermitage. Just before the opening, the German media launched a campaign calling on the Chancellor to cancel her visit since she would allegedly not be allowed to voice her opinion about the problem of trophy art. There was such eagerness to disrupt the event that it is still widely believed that she would have been allowed to visit the exhibition, expressed their deeply-held and divergent opinions, and noted that museum workers were offering a good example to the politicians. There are very few works by German Expressionists at the Hermitage. This year, two different exhibitions provided a temporary solution to this problem. The Nicholas Hall of the Winter Palace accommodated a grand display from the famous Albertina Museum in Vienna focusing on the art of Ernst Ludwig Kirchner, Oskar Kokoschka, Emili Nolde. The General Staff, meanwhile, housed the wonderful George Economou collection that introduced the public to masterpieces of the new Expressionists: Georg Baselitz, Neo Rauch, and Anselm Kiefer. In the Hermitage, everything is part of the whole, and even exhibitions serve to complement one another. After many years of scientific conservation and restoration, Titian’s The Flight into Egypt was a revelation – a first work by a great master that combines the splendour of the Venetian tradition with a brilliant study of Northern landscape art. After a short presentation, we took the painting to Venice so that the work of restorers and art historians could be put to the test of the special Italian appreciation and artistic instinct. Once again, we have demonstrated a special approach to something that is of interest both to the general public and the “gourmets”. Venice was captivated. The free manner of display organisation, the open and innovative life of the museum nowadays go hand in hand with a greater emphasis on procedure, administrative discussion, and approval. This is only natural given that the museums are playing a more important role in public life and receiving more funding from the Government. This year, for the first time in many years, three of the Hermitage issues were discussed by the collegium of the Ministry for Culture. The museum development strategy, based on the concept of the Greater Hermitage and designed to ensure a dynamic and global accessibility of the museum’s collections, was discussed and approved. A separate discussion focused on the role of research in the Hermitage. The collegium’s decision, perhaps contrary to the current fashion, approved on the principle of mandatory fundamental research as the basis for creating the museum’s cultural “product”. Another issue that was discussed concerned a different aspect of the museum’s development, the architectural design for the next stage in the construction of the Hermitage in Staraya Derevnya, the “Cube” to house the Open Library and the Institute of Costume. All these discussions stimulate the debate which has a paramount importance for museum life and in which the Hermitage is meant to play a leading role. What is the criterion of a museum’s success? To comply with the figures somebody else came up with, or to be able to solve one’s own problems? We are fighting for the second option to be recognised. The museum has to understand how many visitors, and what kind of visitors, it needs in order to fulfill its mission. The museum cares about providing free access to those who find it hard to come to the museum but who are needed by the museum. These people account for one third of visitors to the Hermitage. The museum maintains the balance between its functions as an academy, a university, a theatre, and a temple. The museum determines the atmosphere of the district, the city, the country. This is something that is hard to gauge, but if anyone can measure it, it should be the museums themselves. All they need to do is take stock of the previous twenty five years. The Hermitage is looking forward to a year of celebration. This year will help us to evaluate what our predecessors have done in 250 years and what we have been able to do over the last twenty five or so.
FOUNDING OF THE MUSEUM
The foundation date of the museum is considered to be 1764, when Empress Catherine the Great acquired an impressive collection of paintings from the Berlin merchant Johann Ernst Gotzkowsky. The museum celebrates the anniversary of its founding each year on 7 December, St. Catherine’s Day.

STATUS OF THE HERMITAGE
In a Decree by the President of the Russian Federation dated 18 December 1991 the State Hermitage Museum was included into a list of the most valuable objects of national heritage. In a Decree by the President of the Russian Federation dated 12 June 1996 the State Hermitage Museum was placed under personal patronage of the President of the Russian Federation. In a Decree (No. 984) dated 29 November 2011 the new Statutes of the State Hermitage Museum, as a federal government funded institution, were approved. According to the Statutes the Government of the Russian Federation is to act as the museum founder.

OFFICIAL NAMES
The State Hermitage Museum Federal Government Funded Cultural Institution; The State Hermitage Museum; The Hermitage
In honour of the State Hermitage Museum, according to the Official Certificate of the International Astronomic Association and the Institute of Theoretical Astronomy of the Russian Academy of Sciences dated 11 April 1997, a minor planet registered in the International Catalogue of Minor Planets under No. 4758 was named Hermitage.

LEGAL ADDRESS
34 Dvortsovaya Naberezhnaya (Dvortsovaya Embankment), 190000 St. Petersburg, Russian Federation

ARCHITECTURAL COMPLEX OF THE MUSEUM
The museum complex consists of the Winter Palace, Small Hermitage, Old Hermitage, Hermitage Theatre, New Hermitage, and Reserve House (30–38 Dvortsovaya Embankment); Eastern Wing and the Arch of the General Staff Building (6–8 Palace Square); Menshikov Palace (15 Universitetskaya Embankment); “Staraya Derevnya” Centre for Restoration, Conservation and Storage (37 Zausadebnaya Street); Imperial Porcelain Manufactory Museum, located on the premises of the Imperial Porcelain Manufactory Public Company (151 Prospekt Obukhovskoy Oborony).

MUSEUM BUILDINGS
Winter Palace. 1754–1762
Architect, Francesco Bartolommeo Rastrelli
Reconstructed by Vasily Stasov after a fire in 1837
Small Hermitage. 1763–1775
Architects, Yury Velten and Jean-Baptiste Vallin de la Mothe
Old (Large) Hermitage. 1771–1787
Architect, Yury Velten
Hermitage Theatre. 1783–1787
Architect, Giacomo Quarenghi
New Hermitage. 1842–1851
Designed by architect Leo von Klenze; constructed under supervision of architects Vasily Stasov and Nikolay Yefremov
Reserve House of the Winter Palace. 1726–1742, 1830, 1878
Architects, Domenico Trezzini (?), Carlo Giuseppe Trezzini, and Nikolay Blekker
Reserve House of the Winter Palace (former Ministry of Foreign Affairs and Ministry of Finance building). 1819–1829
Architect, Carlo Rossi

Menshikov Palace. 1710–1727
Architects, Giovanni Mario Fontana and Georg Schedel
“Staraya Derevnya” Centre for Restoration, Conservation and Storage
The beginning of construction – 1990

MUSEUM SPACE
Total area 233,345 sq.m
Exhibition area 66,842 sq.m

MAIN COLLECTIONS ENTERING THE MUSEUM SINCE ITS FOUNDATION
1764 – Johann Ernest Gotzkowsky collection
1769 – Count Heinrich von Bruhl collection
1772 – Baron Pierre Crozat collection
1779 – Lord Walpole collection
1781 – Count Baudouin collection
1787 – Cabinet of carved stones of Duke of Orleans
1814 – Collection of Josephine Beauharnais from the Malmaison Palace
1861 – Marquis Gian Pietro Campana collection
1884 – Alexander Basilewski collection
1885 – Collection of the Arsenal in Tsarskoye Selo (now the town of Pushkin)
1910 – Pyotr Semenov-Tyan-Shansky collection
After 1918 the Hermitage also received the socialised collections of the Russian aristocratic families Sheremetev, Stroganov, Shuvalov, Yusupov, as well as the famous collections of Sergey Shchukin and Ivan Morozov and others.
1935 – collection of the former Museum of the Baron Stieglitz Central Higher School of Technical Drawing
1950 – collection of banners and banners’ accessories, banners’ graphics, the archives from the Artillery Historic Museum
2001 –collection of the Lomonosov (Imperial) Porcelain Manufactory Museum

EXHIBITION CENTRES OF THE STATE HERMITAGE OUTSIDE ST. PETERSBURG
Hermitage - Amsterdam
The Netherlands, Amsterdam (exhibition area about 2,195 sq.m)
Hermitage - Italy
Italy, Venice (exhibition centre – Castello Estense)
Hermitage - Kazan
Russia, Kazan (exhibition area about 1,381.3 sq.m)
Hermitage - Vyborg
Russia, Vyborg (exhibition area about 420 sq.m)

HERMITAGE WEBSITE
www.hermitagemuseum.org
www.hermitageline.ru

HERMITAGE MAGAZINE
HERMITAGE NEWS NEWSPAPER
HERMITAGE RADIO
ORCHESTRA OF THE STATE HERMITAGE
MEETING THE 250TH ANNIVERSARY
OF THE STATE HERMITAGE MUSEUM

To mark the forthcoming 250th anniversary of the State Hermitage Museum President of the Russian Federation Dmitry Medvedev signed Decree No. 227 on 24 February 2011 (Kremlin, Moscow) which stated:

"1. The proposal of the Government of the Russian Federation to celebrate the 250th anniversary of the State Hermitage Museum in 2014 is accepted.
2. The Government of the Russian Federation sets up a Steering Committee to organise and hold the celebration of the 250th anniversary of the State Hermitage Museum and ensures the development and approval of the action plan to organise and hold the celebration of the 250th anniversary of the State Hermitage Museum.
3. It is recommended that government agencies of constituent territories of the Russian Federation and local authorities participate in the preparation and holding of the celebration of the 250th anniversary of the State Hermitage Museum".

To prepare and stage the celebration, the Steering Committee was formed by the Russian Federation Government's Decree No. 552-p on 31 March 2011. In 2013 it included:

- Olga Golodets   Deputy Prime Minister of the Russian Federation Government
  (Chairwoman of the Steering Committee)
- Vladimir Medinsky  Russian Federation Minister for Culture (Vice Chairman of the Steering Committee)
- Sergey Belyakov  Russian Federation Deputy Minister for Economic Development
- Georgy Villibakhov  Deputy Director of the State Hermitage Museum Federal Government
  Funded Cultural Institution
- Gennady Gattsov  Russian Federation Deputy Minister of Foreign Affairs
- Vasily Kichedzhil  Vice Governor of St. Petersburg
- Mikhail Kotelkov  Russian Federation Deputy Minister of Finance
- Nikolay Parkov  State Secretary, Russian Federation Deputy Minister for Defence
- Sergey Perv  Director of the Culture Department of the Russian Federation Government
  (Secretary of the Steering Committee)
- Mikhail Piotrovsky  General Director of the State Hermitage Museum Federal Government
  Funded Cultural Institution
- Georgy Poltavchenko  Governor of St. Petersburg
- Vladimir Potanin  Chairman of the State Hermitage Board of Trustees
- Mikhail Seslavinsky  Head of the Federal Agency of Press
- Vladimir Tolstoy  Counselor of the Russian Federation President
- Mikhail Shvydkoy  Russian President's Special Representative for International Cultural Cooperation
- Sergey Shumakov  Director of the "Culture" branch of the All-Russian State Television
  and Radio Broadcasting Company
DIRECTORATE OF THE STATE HERMITAGE MUSEUM

Mikhail Piotrovsky
General Director,
Corresponding Member of the Russian Academy of Sciences,
Full Member of the Russian Academy of Arts,
Professor of St. Petersburg State University,
Doctor of History

George Villeobakhov
Deputy Director for Research, Chairman of the Heraldic Council
at the President of the Russian Federation,
Professor of the Stieglitz St. Petersburg State Academy
of Art and Industry, Doctor of History

Svetlana Atlaksova
Deputy Director, Chief Curator

Marina Antipova
Deputy Director for Finance and Planning

Alexey Bogdanov
Deputy Director for Maintenance,
Senior Lecturer of St. Petersburg University of State Fire Service,
Candidate of Technical Sciences

Vladimir Matveev
Deputy Director for Exhibitions and Development,
Candidate of Art History

Mikhail Noukov
Deputy Director for Construction

Yelena Mininova
Chief Book-Keeper

COLLEGIATE BODIES OF THE STATE HERMITAGE MUSEUM

ACADEMIC COUNCIL OF THE STATE HERMITAGE MUSEUM

PERMANENT DISPLAY COMMITTEE

RESTORATION COUNCIL

BOARD OF CURATORS

EXPERT PURCHASING COMMISSION

EDITORIAL COUNCIL

EDITORIAL BOARD OF COLLECTION CATALOGUES

EDITORIAL BOARD OF THE REPORTS OF THE STATE HERMITAGE MUSEUM

EDITORIAL BOARD OF PEDAGOGICAL AND EDUCATIONAL EDITIONS

EXTERNAL POLICY COUNCIL

EXHIBITION COMMITTEE

RESEARCH GRANT COMMITTEE

ARCHAEOLOGICAL COMMITTEE

INTERNET SITE COUNCIL

EDUCATION AND METHODOLOGY COUNCIL

ARTS COUNCIL

MUSEUM STRUCTURE AND STAFF COMMITTEE

SECURITY COUNCIL

ENGINEERING SUPPORT SERVICES COUNCIL

BOARD OF TRUSTEES OF THE STATE HERMITAGE:

Vladimir Potanin
President of Interros,
Chairman of the Board of Trustees

Alexander Avdeyev
Ambassador of the Russian Federation to the Vatican

Leonid Blavatnik
President of Access Industries

German Gref
President and Chairman of the Board of OJSC Sberbank of Russia

Oleg Deripaska
Deputy Director, Chief Curator

German Gref
President and Chairman of the Board of OJSC Sberbank of Russia

Leonid Blavatnik
President of Access Industries

Pierre de Labouchere
Vladimir Medinsky
Russian Federation Minister for Culture

Mikhail Piotrovsky
General Director of the State Hermitage Museum

Anton Siluanov
Finance Minister of the Russian Federation

Leonid Piotrovsky
President of Mercury

Mikhail Shvydkoy
Special Representative of the President of the Russian Federation for International Cultural Cooperation

David Yakobashvili
Vice President of the Russian Union of Industrialists and Entrepreneurs

STATE HERMITAGE ENDOWMENT FUND

Board of Trustees of the Fund:

Mikhail Piotrovsky, Vladimir Potanin, Yevgeny Satanovsky,
Alexander Sokurov, and Ivan Steblin-Kamensky

Board of Management of the Fund:

Larissa Zelkova, Vladimir Matveyev, and Marina Tsyguleva

“HERMITAGE 21ST CENTURY” FOUNDATION
GENERAL INFORMATION ON THE MAIN DEPARTMENTS AND SECTORS OF THE MUSEUM

DEPARTMENT OF CLASSICAL ANTIQUITY
One of the oldest departments in the Hermitage, it consists of two sectors: Art of Ancient Greece and Ancient Rome, and Art and Culture of the Northern Black Sea Area. Its collections include approximately 100,000 objects. Eight of the Department's thirty one staff members hold Candidate degrees.

DEPARTMENT OF THE ARCHAEOLOGY OF EASTERN EUROPE AND SIBERIA
Founded in December 1938 on the basis of the former Department of Antiquities. The Department consists of two sectors – Sector of the Forest and Forest-Steppe Zone of Eastern Europe and Sector of the South of Eurasia. Its collections include approximately 750,000 objects. Among its thirty six staff members, four hold doctorates and thirteen Candidate degrees.

ORIENTAL DEPARTMENT
Founded in 1920. The Department's geographical and chronological coverage is very broad, so it consists of four sectors: Art and Culture of the Ancient East; Byzantium and the Near East; Central Asia, the Caucasus and Crimea; and the Far East. The Department's collections number about 150,000 items. Of its forty five staff members, six hold doctorates and seventeen Candidate degrees.

DEPARTMENT OF WESTERN EUROPEAN FINE ARTS
One of the oldest and largest departments in the Hermitage, it consists of four sectors: Painting of the 13th to 18th Centuries; Painting of the 19th to 20th Centuries and Sculpture; Drawings; Prints. The Department's collections boast approximately 400,000 objects. Among its sixty five staff members, four hold doctorates and fifteen Candidate degrees.

DEPARTMENT OF WESTERN EUROPEAN APPLIED ARTS
Formed as an independent department in 2006, it consists of two sectors: one devoted to applied arts and the other to precious metals and stones. Its stock comprises about 150,000 items. Of its thirty one staff members, one holds a doctorate and nine Candidate degrees.

DEPARTMENT OF THE HISTORY OF RUSSIAN CULTURE
Founded in April 1941, the Department acquired its present-day form after the Second World War. It has two sectors: Fine Arts Sector and Applied Arts Sector. Its collections include more than 300,000 items. Of its fifty one staff members, one holds a doctorate and nine Candidate degrees.

DEPARTMENT OF WESTERN EUROPEAN APPLIED ARTS
Formed as an independent department in 2006, it consists of two sectors: one devoted to applied arts and the other to precious metals and stones. Its stock comprises about 150,000 items. Of its thirty one staff members, one holds a doctorate and nine Candidate degrees.

DEPARTMENT OF THE HISTORY AND RESTORATION OF ARCHITECTURAL MONUMENTS
The Department was founded on the basis of the Department of the Chief Architect of the Hermitage in 1992. It is responsible for the conservation of the unique architecture of the museum's buildings, as well as the adaptation of the buildings for modern use. It also provides scientific support for restoration activities. Of the Department's sixteen staff members, four hold Candidate degrees.

ARCHITECTURE AND ARCHAEOLOGY SECTOR
Established as a separate sector in 2008. It carries out excavations on the State Hermitage complex, as well as other archaeological researches of urban art. Of its twelve staff members, five hold Candidate degrees.

EDUCATION DEPARTMENT
The Hermitage has been organizing educational activities within the museum since 1925, when first guided excursions were arranged for the benefit of the public. Their aim is to introduce the Hermitage's collections as well as art history in general to the museum's visitors. The Department's staff members are involved in more than 30,000 guided tours and deliver over 500 lectures a year. Fourteen of the Department's one hundred and forty seven staff members hold Candidate degrees.

SCHOOL CENTRE
The School Centre that offers programmes for children of preschool and school age has been functioning as a separate department since 1999. It has an Art Studio, various children study groups, Young Archaeologists Club, and Young Art Historians Club, and a Lecture Centre. Two of the Department's thirteen staff members hold Candidate degree.

RESEARCH LIBRARY
One of the oldest and largest museum libraries in Russia specialising in art history, it has been an integral part of the Hermitage since its foundation. The Library grew from the private collection of Empress Catherine the Great. At the present moment the Library holds more than 800,000 volumes on art, history, architecture, and culture in most European and Oriental languages. The Department has forty seven staff members, three of them holding Candidate degrees.

MENSHIKOV PALACE
Founded in February 1783 as “Menshikov Palace. Russian Culture in the First Quarter of the 18th Century” Sector within the Department of the History of Russian Culture. The status of department was received in 1996. Most noteworthy are the interiors with their original eighteenth-century furnishings. Among the Palace's twenty five staff members three hold Candidate degrees.

IMPERIAL PORCELAIN MANUFACTORY MUSEUM
Founded in February 2001 on the basis of the historical collection at the Lomonosov Porcelain Manufactory Museum. Presently, the Department boasts over 30,000 items, the most part of which consists of objects made at the Imperial, then the Lomonosov and from October 2005 again the Imperial, Porcelain Manufactory. The Department has nine staff members.

FACILITIES OF THE HERMITAGE MUSEUM
Established in 1898 as an integral part of the Hermitage since its foundation. The Library grew from the private collection of Empress Catherine the Great. At the present moment the Library holds more than 800,000 volumes on art, history, architecture, and culture in most European and Oriental languages. The Department has forty seven staff members, three of them holding Candidate degrees.
In 2013, the running of the Hermitage and the prospects of its future development were discussed three times at sessions of the collegium of the Russian Federation Ministry for Culture. On 26 June 2013, the collegium of the Russian Federation Ministry for Culture discussed the concept of the development of the Hermitage known as “the Greater Hermitage”. The programme is a dynamic road map towards making the Hermitage collections widely accessible to experts and the general public in Russia and abroad. It envisages a further development of the core museum complex around Palace Square, the restoration of the state rooms, and staging of renewed displays. The next level concerns the development of the Hermitage branches in St. Petersburg, first and foremost the construction of further innovative open storage facilities at Staraya Derevnya. The next level includes the satellite centres outside St. Petersburg, both in Russia and in Europe. Finally, there is a series of printed and online editions, musical and theatrical festivals, and “the Hermitage in the Clouds”.

The collegium approved on the Greater Hermitage development concept and noted that its key principles have already been partially implemented. The positive experience of creating an open storage facility and launching satellite museum centres was also commended. The suggestion by the Hermitage that a Guards Museum should be created on the base of the Guards Corps building was also supported.

On 7 October 2013, the agenda included two issues relating to the Hermitage: the presentation of the architectural concept of the third phase of the “Staraya Derevnya” Restoration, Conservation and Storage Centre, and the question of the development of the Hermitage as a research and educational institution.

During the discussion, members of the collegium noted the grand scale of the project and its enormous significance for the development of the Hermitage and the museum sphere as a whole. This project will doubtless become a key stage in the evolution of the Hermitage in the 21st century. The importance of research for the organisation of the storage centre and its importance for the city of St. Petersburg were also noted.

During the discussion of research and education as spheres of museum life, attention was paid to the considerable procedural challenges in organising academic work when research and education do not have a protected legal status. The research and educational initiatives and traditions of the Hermitage found the approval of the collegium. The Russian Federation Ministry for Culture promised to take action to support their further development.
MIKHAIL PIOTROVSKY AWARDED THE MEDAL FOR COMRADESHIP-IN-ARMS

On 6 December 2013, during the Hermitage Days, General Director of the State Hermitage Mikhail Piotrovsky was awarded the highest institutional honour, the Anatoly Koni medal, for his important contribution to the implementation of the Government policy in the sphere of justice and legislation, effective guarantees of personal and state rights and freedoms, a personal contribution to the development of law research and education, consolidating international cooperation in the legal area.

TATIANA PETROVA, SENIOR FELLOW OF THE DEPARTMENT OF THE HISTORY OF RUSSIAN CULTURE, AWARDED THE GOLD MEDAL OF THE RUSSIAN ACADEMY OF FINE ARTS

On 13 March 2013, Tatiana Petrova, senior fellow of the Department of the History of Russian Culture, was awarded the Gold Medal of the Russian Academy of Fine Arts for her monograph “The Architect A.I. Stackenschneider” (St. Petersburg: The State Hermitage Publishers, 2012). Tatiana Petrova has worked at the Hermitage since 1958. Her research interests include the history of nineteenth-century Russian architecture and nineteenth- to early twentieth-century Russian photography. She is the author of over 50 publications, including several monographs.

HERMITAGE EMPLOYEES PRESENTED WITH AWARDS DESIGNED BY JEWELLERS FROM SMOLENSK DIAMONDS

Following an already established tradition, the museum marked the Hermitage Days together with Kristall Jewellery House by presenting three employees with commemorative awards designed by the jewellers of OJSC Smolensk Diamonds Group. The award looks like a stylised logo of the museum made of white gold with Russian-cut diamonds. This year, the diamond awards were presented to Rimma Belyaeva, Larissa Dukelskaya, and Lyudmila Yershova.

Rimma Belyaeva

A high-category art restorer at the Laboratory for Scientific Restoration of Mural Painting at the Department of Scientific Restoration and Conservation, Rimma Belyaeva has worked at the Hermitage since 1960. She is one of the museum’s leading experts in the area of mural restoration. For twenty years, she has taken part in the Hermitage expeditions to Panjakent, Aljina-tepe, Krasnaya Rechka, Varakhsha, Pskov, the Crimea. She has restored a number of important artelastics: murals from Central Asia and Eastern Turkestan, early Russian frescoes, Egyptian sarcophagi, ancient terra cotta. Moreover, Rimma Belyaeva is a key expert in working with loss-based glue paintings and has carried out extensive experiments to perfect this conservation technique.

Larissa Dukelskaya

A senior fellow of the Department of Western European Fine Arts, Larissa Dukelskaya has been a curator of the collections of early English prints and printed landscape graphics for over forty-five years. Her studies of English art are well known in Russia and abroad. Larissa Dukelskaya is the author of the album “The English Domestic Caricature of the Second Half of the 18th Century” (1966), the introduction to the “English Art at the Hermitage” album (1979); with Elizaveta Renne she co-wrote a catalogue of British painting published by Giunti. In 1994, Larissa Dukelskaya was the curator of exhibitions “British Art from Russian Imperial Collections in the Hermitage” (London) and “From the Banks of the Thames to the Banks of the Neva” (Hermitage), which were a great success with the public. In 2009, a two-volume edition in the “Curator” series was prepared by Dukelskaya and dedicated to Antonina Izerpina.

Lyudmila Yershova

This year marked the fortieth anniversary since Lyudmila Yershova started working at the Hermitage. She is currently in charge of the Education Department. Over the years while she has been in charge, the Department has greatly expanded its operations. The traditional educational events that have been practised at the Hermitage for many decades now coexist with entirely new educational programmes. The Hermitage Lecture Centre is evolving and becoming ever more popular. The Education Department is working closely with students, young people, and schoolchildren. There are musical and theatrical educational programmes, as well as training courses for museum workers. Over the recent years, the Hermitage has staged lecture series in Kazan and Vyborg. A reasonable balance between the old and the new, the preservation of time-tested methodologies and support for new initiatives are the working principles that Lyudmila Yershova adheres to.

THE STATE HERMITAGE WINNS AN AWARD FOR THE SMALL HERMITAGE HANGING GARDEN PROJECT

Between 34 and 24 November, the annual Russian National Landscape Architecture Award exhibition festival was taking place in Moscow’s Central Architect House. The conference participants included Russian and foreign landscape architects, urban planners, environmentalists. The State Hermitage was awarded the Gold Award for its Small Hermitage Hanging Garden project in the category “Best Competed Site of Cultural and Historical Heritage” (authored by V. Lukin, S. Mishin, M. Dubrovskaya, L. Akment).
ITEM PROCESSING, HANDOVER, AND ACCEPTANCE

N. Andreyeva, M. Blyumin
Preparation of records for relevant museum items, primary registration of objects classified as museum valuables.

A. Katsev, T. Likhanova
Monitoring of records, stock taking, and acceptance of museum items for the general stock from the collection of jewellery from the Northern Black Sea Area.

M. Potornak
Acceptance for permanent care and custody of museum objects from collections: "Coins, Amulets from the Far East and South-Eastern Asia", "Paper Money from the Far East", "Yamboos (Chinese Syzzets)".

O. Stepanova, K. Volkov, Ye. Klykova
Stock-taking of the fund collections of foreign medals. Fund collections: "Foreign Commemorative Medals", "German Commemorative Medals: Addition to the Main Collection"; "Foreign Tokens: Addition to the Main Collection"; "Foreign Commemorative Medals: Addition to the Main Collection"; "Medals from Boris Piotrovsky’s Collection".

TEMPORARY EXHIBITIONS AND TEMPORARY EXHIBITION CATALOGUES

N. Mirolyubova
Preparation of the temporary exhibition and catalogue: "Imperial Porcelain of the Second Half of the 18th Century" from the "Christmas Gift" series.

L. Lyakhova
Preparation of the general exhibition and catalogue for the "Imperial Porcelain of the Second Half of the 18th Century" from the "Christmas Gift" series.

L. Kosourova

T. Stepanyan
Preparation of temporary exhibitions: "Impressionism: Sensation and Inspiration. Masterpieces from the State Hermitage Museum" and "Gauguin, Bonnard, Denis. A Russian Taste for French Art" at the Hermitage • Amsterdam Centre.

Yu. Piotrovsky
Preparation of the temporary exhibition: "The Bronze Age. Europe without Borders. 4th to 1st Millennia BC".

D. Alexinsky
Temporary exhibition: "Olympia: Victory over Time. Ancient and Western European Art from the State Hermitage Collection" at the Kazan Kremlin State Historical-Architectural and Artistic Museum-Reserve.

M. Dedinenko, A. Kostenevich
Preparation of temporary exhibitions: "Impressionism: Sensation and Inspiration. Masterpieces from the State Hermitage Museum" and "Gauguin, Bonnard, Denis. A Russian Taste for French Art" at the Hermitage • Amsterdam Centre.

Yu. Krotevich
Preparation of the temporary exhibition catalogue: "A Treasury of Books: 250 Years of the Hermitage Library".

I. Bagdasarova
Preparation of the temporary exhibition catalogue: "A Treasury of Books: 250 Years of the Hermitage Library".

I. Krotevich
Preparation of the temporary exhibition catalogue: "A Treasury of Books: 250 Years of the Hermitage Library".

Dissertations defended

Yu. Elikhina, M. Menshikova, K. Samoqoup
Preparation of the permanent exhibition: "The Culture and Art of Central Asia".

Yu. Xi, N. Pecheli
Preparation of the permanent exhibition: "The Culture and Art of Eastern Turkestan".

P. Deineka
Design and proofs for the following publications: a monograph "The Architecture A. I. Stackenschneider", a collection of scholarly articles "Virtual Archaeology".

Yu. Filatov
Preparation of the permanent exhibition: "The Culture and Art of Central Asia".

D. Bolgatov
Preparation of the temporary exhibition: "An Antike Style in Russian Imperial Porcelain of the Second Half of the 18th Century" from the "Christmas Gift" series.

A. Yeltsin
Preparation of the temporary exhibition catalogue: "A Treasury of Books: 250 Years of the Hermitage Library".

A. Erchenko
Completion of the procurement project for facilities for permanent display: "The Culture and Art of Central Asia" and "The Culture and Art of Eastern Turkestan".

MULTIMEDIA PROJECTS

S. Bröker
Development of the multimedia educational programme on the Scythians.

S. Belov

Winners of the competition for the Vladimir Potanin Charitable Foundation Awards-2013

Since 2005, the Vladimir Potanin Charitable Foundation has been awarding grants to the Hermitage. Grants are allocated for contributions to all aspects of the museum’s activities. Applications are evaluated on a competitive basis by the Hermitage Grants Committee and subsequently approved by the museum’s Academic Council.

In 2013, the Hermitage employees were awarded 50 grants for the completion of the most valuable projects.
IN 2013, THERE WAS AN AUDIT OF EXTANT STORED COLLECTIONS (Inv. Nos.) WHICH WERE CHECKED AGAINST THE ACCOUNTING DOCUMENTS:

- Collection of Palaeolithic antiquities: 40,726
- Collection of stained glass: 576
- Collection of Western European porcelain: 13,147
- Collection of Western European drawing: 49,009
- Collection of Western European sculpture: 2,768

Total: 77,148 Inv. Nos. (106,226 museum items)

The safe storage documents audited and the presence of museum items ascertained: 21,516

Audit of the presence and condition of exhibits for timely restoration: 117,635

Audit of the presence and condition of museum exhibits transferred from one curator to another during the preparation of temporary exhibitions: 11,961

Audit of the presence and condition of museum exhibits transferred from one curator to another for permanent safe storage: 35,522

The set is known to have been a private gift from Empress Catherine II to the famous English physician Thomas Dimsdale (1712–1800). He was considered the best specialist to perform variolation in England. In 1768, when the Russian court was facing the risk of smallpox, he personally variolated Empress Catherine II and the heir Grand Duke Paul Petrovich. As the Empress’s entourage followed her lead, Dimsdale laid the foundation for variolation practice in Russia. To mark this event, a commemorative medal with a portrait of Catherine II was struck, which said, “AN EXAMPLE WAS SET BY HER ON 12 OCTOBER 1768”. In 1781, Dimsdale came to Russia again to inoculate the Empress’s grandchildren, Grand Dukes Alexander Pavlovich and Constantine Pavlovich. In honour of this event, Catherine presented Dimsdale with child costumes belonging to Grand Dukes (shown in the portrait by Richard Brompton). Both visits were described in memoirs, including Dimsdale’s “Note”. Catherine the Great granted him a generous reward. In 1769, he was conferred the title of baron and a coat of arms which was described in the “General Heraldry Book of the Noble Families of the Russian Empire”. The Empress also appointed him as her private physician and state counsellor, granting him 500 pounds per year as pension. Moreover, Thomas Dimsdale took home a collection of Russian medals which has recently been recovered. He was also presented with miniature portraits of Catherine II and Crown Prince Paul Petrovich during his first visit. The Empress gave a gold snuffbox to Dimsdale’s son who had provided assistance in variolation. Other luxurious gifts included a tea and coffee set produced at the St. Petersburg Imperial Porcelain Manufactory.
The set was designed for nineteen people (judging by the number of sockets for cups in the trunk). The centrepiece of this set is a cup with a lid, a saucer and a spoon bearing a gilded “monogrammed name” of the owner. The calligraphy of the letters is similar to the one of early Russian porcelain, in particular “GGO” [Graf Grigory Orlov/Count Grigory Orlov] monograms of the famous Orlov Service (Imperial Porcelain Manufactory, second half of the 1760s, ordered by Catherine II for her favourite Count Grigory Orlov). The “TD” monogram lacks a baronial coronet. The fact that Thomas Dimsdale was conferred the title of baron in 1769 shows that the service dates back to the time before 1769, i.e. around 1768. Other items show putti and cupids with art attributes. The scenes painted in grisaille are framed with leaf wreaths and floral garlands. The items display technical peculiarities typical of the Russian Imperial porcelain from the mid-18th century, namely greyish-white mass, glaze density, manufacturing defects, specific colour scheme, and gliding quality. The shapes of the pieces are modelled on the items from Empress Elizabeth’s Personal Dessert Service with birds (Imperial Porcelain Manufactory, 1750s – 1760s). The artistic concept of Russian items was partially inspired by Chinese and Saxon objects.

The items in the service bear early trademarks of the Imperial Porcelain Manufactory, in the form of a double-headed eagle either impressed or painted in black colour (some of them with double mark- ing). According to different sources, the “eagle” trademark adopted in Dmitry Vinogradov’s times under Elizabeth of Russia had been used by the St. Petersburg Manufactory until 1769.


This rarity had been kept by Thomas Dimsdale’s descendants before it was acquired by the State Hermitage Museum. The new acquisition of the State Hermitage has an exceptional artistic, historical, cultural, and museum value. It is a unique example of early Russian porcelain art. Noteworthy is the fact that the official customer was Catherine II herself. It is also difficult to overestimate the memorial importance of this set related to the name of its first owner, the outstanding physician Thomas Dimsdale.

WINE GLASS WITH A SHEPHERD ON THE TOWN OUTSKIRTS

Engraver Stepan Lagutin (?), Maltsov Factory, Gus-Khrustalny, Russia. 1780s – 1790s

Colourless glass; blowing, engraving, polishing. Height 15.8 cm; diameter 12 cm

Acquired through the Expert Purchasing Commission

A cone-shaped thick-wall glass decorated with a perspective engraved image showing a shepherd guarding his sheep against the architectural background.

Large glasses with thick walls decorated with superb engraving were an integral part of every ceremonial reception in the mid-18th century. Ceremonial royal goblets, cups, and bowls were mostly manufactured at the St. Petersburg Glass Factory. How- ever, with Catherine II’s rule the Imperial glass manufacturing business entered a new production level, completely abandoning manufacture of thick-wall engraved items and replacing them with fine painted objects with thin walls. Nevertheless, such glasses re-appeared in the 1780s – 1790s at the Gus-Khrustalny factory owned by a major glass manufacturer Alkim Maltsov.

The Maltsov glass empire started with a small enterprise estab- lished by a merchant Vasily Maltsov in the Mozhaisk Uyezd in 1723. In the 1750s, the government banned establishment of large fac- tories close to St. Petersburg or Moscow, so in 1766, Vasily’s son Alkim Maltsov founded a factory in Meshchera on the Gus River, after which the factory was named. Due to the establishment of the Gus-Khrustalny factory, Alkim Maltsov improved significant- ly the quality and output of products. From the second half of the 18th century Maltsov glass became accessible to almost any social class. So as to make the factory more competitive, Maltsov was constantly developing production technologies and inviting masters from abroad to teach Russian apprentices their art. It is known that in the second half of the 18th century, an ex- perienced foreign engraver Joseph Genkin was working for the fac- tory; he managed to teach “making designs on glass” to a number of Maltsov’s serfs. The best among them was Stepan Lapugin, who later brought the art of glass engraving to perfection. Quite possibly large goblets, cups, and glasses with “genre” scenes shown on the bodies were manufactured with Stepan Lapugin’s participation.

Despite the fact that engraved decoration was performed with virtuosity, the genre scenes depicted on goblets, glasses, and cups resemble popular prints (so-called “luboks”), which links these works to urban folk culture. Glassware with perspective engraved decoration was always considered typical ceremonial tableware which attracted guests’ attention during formal dinners.

DECORATIVE LADLE

Firm of Fabergé, Moscow. 1899–1908

Silver, enamel; gilding, casting, chasing. 11.5 × 31.5 × 23 cm

Acquired through the Expert Purchasing Commission

A large decorative silver ladle with a lobed base, a stylised bent handle, and an openwork double-headed eagle in a round medallion under the handle. The rim of the ladle cup is topped with a stylised cord. The cup side and the handle are decorated with a relief floral ornament against the dark wine-coloured background of opaque enamel. On the internal side under the handle there is an engraved inscription saying, “1861–L–2912”, which shows that the ladle was meant as a souvenir.
The decorative commemorative ladle was manufactured by the Moscow branch of the renowned Fabergé Firm in a national romantic style, very popular in the early 20th century. A distinctive feature of the ladle is an ornamental border which definitely ascends to gold embroidery patterns. Using casting and chasing techniques, skilled masters of the Fabergé Firm created a unique decoration replicating the main goldwork techniques: embroidery over cardboard, couching, and use of sequins and metal thread. At the same time it was skillfully finished with modernist elements. The ladle technique, i.e. flat enamel and splendid chasing, deserves particular attention. The good state of preservation definitely increases its artistic value.

This style of jewellery is quite rare nowadays. The State Hermitage collection of major works by the Fabergé Firm lacks items made in this style.

Acquisition of such a work of the Fabergé Firm performed on a highly professional and artistic level enabled the museum to cover more completely the artistic legacy of the company within the museum’s walls.

A polished gold cigarette case with an inscription saying “Maria” in blue enamel. The case side has a compartment for matches which has a lid with a corrugated iron surface to light matches. 23 original matches have also been preserved.

The case was manufactured by one of the leading St. Petersburg jewellers of the second half of the 19th century, Samuel Arndt (1812–1890) who had owned a private workshop since 1849 and was performing commissions which included the ones from the Imperial court. The case belonged to Grand Duke Vladimir Alexandrovich (1847–1909) who was married to Grand Duchess Maria Pavlovna (1854–1920). It is her name that adorns the case hinged lid. The couple was one of the most splendid in St. Petersburg; the Vladimir Palace on the Palace Embankment used to house a rich collection of jewellery made by the best companies and jewellers; however, it was scattered around the world after the revolution of 1917. The cigarette case was among the objects to be delivered to the Swedish Legation in Petrograd by Professor Bergholz, Maria Pavlovna’s confidant, and leave Russia in a diplomatic bag (“Romanov Heirlooms. The Lost Inheritance of Grand Duchess Maria Pavlovna”. Sotheby’s, London, 30 November 2009).

The State Hermitage Museum, the case of Grand Duke Vladimir Alexandrovich became a worthy contribution to the memorabilia of the Russian Imperial House.
ALEXANDRA SCHCHEKOTIKHINA-POTOTSKAYA (1892–1967)

Maurice Denis on the Shore in Perros-Guirec. Sketch

1926
Oil on cardboard. 38 × 30.5 cm
Gift of Nina Leonie Lobanov-Rostovsky

In 1908, Maurice Denis bought a house known as “Silencio” in Perros-Guirec, Brittany, with the money he had gained for his panels The Story of Psyche made for the concert hall at the mansion of a famous collector Ivan Morozov at 21 Prechistenka St., Moscow. In the summer of 1926, Alexandra Schchekotikhina-Pototskaya with her son was renting a seaside cottage in Perros-Guirec. It was then that she drew the sketch. Maurice Denis’s three children are depicted in the middle of it. The fourth child, shown in profile near a wooden boat, is Schchekotikhina-Pototskaya’s son, Slava Pototsky. Maurice Denis is sitting with his back to the viewer, wearing a suit and a hat. He was usually dressed like this when he went to the beach.

KITAGAWA UTAMARO (1754–1806)

Two Women After Bath from the Series Elegant Pines of Fivefold Needles

Japan. 1800
Colour xylography. 38.6 × 26.4 cm

Woman Threading a Needle

Japan. 1802–1803
Colour xylography. 26.5 × 37.7 cm

Acquired through the Expert Purchasing Commission

Kitagawa Utamaro was one of the three most famous ukiyo-e artists. The Hermitage collection includes twelve of his authentic prints as well as twenty two prints reproduced in the late 19th – early 20th century. Two of his works were acquired in 2013. One of them is a well-known print depicting young women after taking a “bath”. The second and less popular one, which shows a young woman threading a needle, is a “large head” portrait. Two Women after Bath was apparently created around 1800. However, the “firework” pattern on the juban kimano should have been red in the original print, while the mentioned print shows it in blue. As the blue undergarment came into fashion in the 1820s, the print is most likely to date back to that period and make part of the series of reproductions, printed posthumously. The original prints of the subject may have not survived. The print showing a woman threading a needle comes from the original first run.
ISODA KORYŪSAI (1735–1790)
A MODERN VERSION OF THE STORY OF USHIWAKAMARU SERENADING JÔRURI-HIME

Japan. 1770s.
Colour xylography. 11.6 × 68 cm
Acquired through the Expert Purchasing Commission

Isoda Koryūsai was one of the most illustrious and unusual artists of the early ukiyo-e period. Coming from a samurai background, he was in the service of the Tsuchiya clan and became a rōnin after his lord’s death. He lived in Edo and started working for publishers producing prints around 1769. Isoda Koryūsai was under the great influence of Suzuki Harunobu (1725–1770) who was presumably his teacher. He was famous for the verisimilar depiction of genre scenes. His narrow vertical hashira-e prints, a type of prints used for the decoration of house pillars, are characterised by particular elegance. Around 350 of them have been preserved.

The woodblock of the acquired print was made from a few planks, using orange and green colours, typical of Koryūsai’s style. The print shows a young man playing the flute for two young women sitting on a veranda. The artist repeatedly used this subject in his works. Though the print bears no name, such scenes are traditionally considered an artistic allusion to the ancient story about the love of Minamoto no Yoshitsune, called Ushiwakamaru in his childhood, for Jôruri-hime.

The State Hermitage collection holds six authentic prints by Isoda Koryūsai, none of which are in the hashira-e format. This print is supposed to contribute to the museum collection.

COLLECTION OF PAPER KNIVES

20 pieces.
Japan. Second half of the 19th – early 20th century
Bone, coral, mother-of-pearl, horn, metal; carving, inlay, engraving, painting
Acquired through the Expert Purchasing Commission

A collection of Japanese paper knives with Shibayama decoration. At the turn of the 19th century, a carver Onogi Senzo, who worked first in Shibayama, Shino’etsu (north of the Chiba Prefecture) and later moved to Edo, offered an unusual type of decoration, i.e. inlaying wooden objects with ivory, mother-of-pearl, and painted horn. Particular attention was paid to the thorough treatment of the surface: ivory elements, mother-of-pearl, and horn were finely engraved and sometimes painted. Onogi Senzo would introduce new ways of using the texture of various materials for artistic purposes. As a result, many of his objects, being works of applied art, also produce a unique painterly effect. The style developed by Senzo gained great popularity and spread across the entire country, especially after he moved to Edo, the capital of Japan, where he had many followers and apprentices. It was then that he started signing his works as “Shibayama Senzo” or just “Shibayama”.

The acquired paper knives were manufactured in the second half of the 19th – early 20th century by different carvers who undoubtedly were worthy followers of the Shibayama school traditions. The collection of knives can be divided into three groups by their shape and artistic peculiarities of decoration.

The first group includes six knives of different sizes, some of which are quite large. All of them have a double-sided inlaid decoration in the lower part, marked by the uniformity of composition and artistic and stylistic techniques, and featuring landscape motifs with symbols of good wishes and scenes from Japanese everyday life. Some decoration details made in high relief, with intricate gradual transitions, demonstrate how skilful carving over ivory and mother-of-pearl can be. One of the knives in this group has an undoubted commemorative value. Either side bears an inscription dedicated to Ivan Chagin (1860–1912), a famous Russian Rear Admiral who took part in the Battle of Tsushima and served as captain of the cruiser Almaz and the Russian Imperial yacht Standart. The Admiral’s name is inscribed with gold and spelled in katakana. This paper knife was allegedly commissioned specifically for the Admiral as a souvenir.

The second group includes two knives painted with gold, with inlay used only in small details. Such style could have developed among ivory carvers in the second half of the 19th century in response to the influence of Satsuma ware with its typical fine gold painting. Moreover, one of the knives has a carved handle with an intricate composition including an eagle and three monkeys.

The third group is composed of two knives which replicate the form and display the techniques and materials traditionally used in Japanese cold weapons. The ivory plate of one of the knives imitates the shape of a metal blade, and the handle is fashioned of wood and decorated with superb carving, showing cars swimming in the sea waves. The handle of the second knife demonstrates the use of blued steel and gold damascening – the material and technique mainly used in cold weapons. One of the handle sides bears the master’s stamp, which gives more value to this work for the museum collection. One should qualify this knife as one of the Japanese export commodities which were much in demand in Europe and Russia in the second half of the 19th – early 20th century.

The State Hermitage has no such knives. Having undoubted historical, cultural, and artistic value, the acquired collection is a desirable addition to the museum collection and fills the existing gap.
FIVE SCULPTURES BY QUINTO MARTINI

Gift of Teresa Martini Bigazzi

Quinto Martini (1908–1990) was one of the prominent sculptors of the 20th century. His artistic career was closely related to Florence and Tuscany. Martini started working virtually as a self-educated painter and sculptor. In 1927, he presented his paintings for the first time at the exhibition in Florence alongside paintings by Giorgio Morandi and Carlo Carrà.

From the 1940s, Martini started paying more attention to sculpture. In 1947, he joined the New Humanism group, the manifest of which focused on the social value of art and stressed the importance of the figurative tradition. Nevertheless, he always put an emphasis on his artistic freedom and his own “view of reality”.

In the 1980s, the sculptor’s main occupation was creation of works for the park of sculpture that he had planned for his native Seano. The park was opened in 1988 to house 36 sculptures created in different periods, some of them made specifically for the park. The Quinto Martini Park-Museum is still functioning. Five of Quinto Martini’s sculptures (Alcea, Rain, Nature, Rooster, and Beggar), from the permanent display in the Park-Museum in Seano, were given to the State Hermitage Museum as a gift by the sculptor’s heiress Ms. Teresa Bigazzi Martini and the Carmignano Commune. They make a valuable contribution to the existing collection of Italian sculpture of the 20th century, testifying to the high quality and variety of Quinto Martini’s oeuvre.

In 2013, works by a prominent Russian miniature sculptor Sergey Yevangulov (1893–1986) were added to the State Hermitage collection. His daughter, Olga Yevangulova, presented the museum with sixty six of his works made in the 1920s – 1980s of different materials such as bone, wood, jasper, walnut, and apricot seeds.

The artist’s life and career are part and parcel of the history of this country. He took part in WWII, the Russian Civil War, and the Great Patriotic War (WWII). From 1918, he served as an artilleryman in the Red Army. In 1921, after demobilisation, he entered the Higher Art and Technical Studios where he was taught by P. Pavlinov (drawing) and by I. Chaykov and I. Yefimov (sculpture) at the Faculty of Sculpture. In 1927, an outstanding sculptor Nikolay Andreyev said that Sergey Yevangulov’s “real trajectory of life” was career of a miniature sculptor. He combined his artistic career with teaching throughout all his life.

In 1931–1957, he taught at the Kalinin College of Arts and Industry; his students’ works were awarded with a gold medal at the International Exhibition in Paris (1937). After WWII, Sergey Yevangulov taught a course of sculpture at the Faculty of Artistic Treatment of Metal, Moscow Higher School of Arts and Industry (formerly Stroganov School). A significant role in the sculptor’s life was played by his work as a miniature artist at the Research Institute of Artistic Industry. Yevangulov was constantly asked for artistic advice by bone carvers from Lomonosov, Tobolisk, Khotkovo, and Kislovodsk. It is difficult to overestimate the contribution made by Sergey Yevangulov to the revival of this craft.

In 1970, he was conferred the honourary title of the distinguished artist of the RSFSR. Sergey Yevangulov’s works are available at the State Russian Museum, State Tretyakov Gallery, and the All-Russian Decorative and Folk Art Museum. The State Hermitage has already got some of his works, e.g. his Falcon gem was purchased and a number of items donated. In 2013, Olga Yevangulova, PhD of Art History and Professor at Lomonosov Moscow State University, fulfilled the will of her father by transferring the most significant works from Sergey Yevangulov’s artistic legacy to the State Hermitage Museum.
Yevgenia Shchukina (1929–2012) was a major Russian expert on the history of Russian and Western European medallistic art. She spent more than sixty years working at the Hermitage Numismatic Department. She wrote 200 books and articles which included a number of monographs such as “Medal Art in Eighteenth-Century Russia” (Leningrad, 1962), “Two Centuries of Russian Medals” (Moscow, 2000), “Monograms and Inscriptions on Russian Medals: 18th – Early 20th Centuries” (Kiev, 2002), “Series of Medals by Philipp Moller Commemorating the Great Northern War in the Hermitage Collection” (St. Petersburg, 2006). Yevgenia Shchukina’s articles dealing with medallistic art were not only published in all the editions of the Numismatic Department but were also included in many local and foreign publications. She was a curator of a splendid and highly demanded collection of the State Hermitage Museum, which was an integral part of almost every exhibition. Due to Shchukina’s truly encyclopaedic knowledge, she always provided the published Hermitage items with fascinating texts.

Dirham. The ‘Abbasids, Al-Rashid
Al-Muhammadiyah. 172 AH
Silver. Diameter 25.7 mm. Weight 2.88 g

Dirham. The Karakhanids, Qadir-Khakan
Uzkand (Uzgend). 420s AH
Silver. Diameter 26.0 mm. Weight 4.10 g

The collection of Oriental coins has come into possession, among other objects, of notable numismatic monuments of Medieval Arabo-Muslim civilisation. One of the most remarkable pieces is a dirham (silver coin) of Baghdad caliph Harun al-Rashid of the ‘Abbasid dynasty which was struck in Al-Muhammadiyah (Arabic name of the city of Riyadh on the outskirts of modern Tehran) in 172 AH (788/789). Coins from the early years of Al-Rashid’s rule (second half of the 780s and the 790s) are less common than later coins of the same ruler. The dirham acquired by the State Hermitage is not similar to any other samples of this kind kept in the State Hermitage in terms of combination of stamps and is, therefore, a novelty for the museum’s collection.

Another noteworthy coin is a dirham of the Central Asian Turkic dynasty of the Karakhanids struck in Uzgend (a town in the Ferghana Valley, currently Uzgen in the Osh Province, Kyrgyzstan) in the 420s AH (1030s). An inscription on the reverse bears the title and honorary name of the ruler who struck it: al-Malik al-‘Adil (“the just king”) Qadir-Khakan. So far, the Hermitage collection has had only one Uzgend coin of Qadir-Khakan, which is why the new Uzgend dirham of Qadir-Khakan is a good addition to the respective part of the pre-Mongolian Central Asian numismatic collection.

Letter Patent from the St. Petersburg Province to a Nobleman Andrey Stackenschneider. Framed with Coats of Arms of Eight Russian Provinces
St. Petersburg. June 1841
Parchment, engraving, ink, overlay wax seal with paper cover. 53.5 × 63 cm
Gift of Tatiana Petrova

The letter patent granting the title of nobility to architect Andrey Stackenschneider was issued in the St. Petersburg Province in 1841. By that time he had already become famous; his structures were to be seen in Alexander von Benckendorff’s Baltic country estate and on Kamenny Island in St. Petersburg; moreover, the construction of the Mariinsky Palace and a palace in the Leuchtenberg estate in Sergievka was under way. The letter patent was kept by Andrey Stackenschneider’s family and later, his descendants.

In 1971, Tatiana Petrova, senior researcher in the Department of the History of Russian Culture, received the architect’s portrait painted by Ivan Gokh, photographs of his sons, and the letter patent from Natalia Stackenschneider, the architect’s granddaughter who lived in Kharkov then. The portraits were immediately acquired by the State Hermitage, and in 2013, the letter patent was donated by Tatiana Petrova to the collection of ancient manuscripts and documents in the Department of the History of Russian Culture.
**MOST NOTABLE ACQUISITIONS OF 2013**

**RACCOLTA DI VARIE STAMPE A CHIAROSCURO, TRATTE DAI DISEGNI ORIGINALI DI FRANCESCO MAZZUOLA, DETTO IL PARMIGIANINO, E DE ALTRI INSIGNI AUTORI DA ANTON MARIA ZANETTI**

**(ALBUM “COLLECTION OF VARIOUS PRINTS MADE IN CHIAROSCURO [TECHNIQUE] BY ANTON MARIA ZANETTI AFTER THE ORIGINAL DRAWINGS BY FRANCESCO MAZZUOLA, CALLED PARMIGIANINO, AND OTHER FAMOUS ARTISTS”)**

Venice. 1751
Chiaroscuro, etch, etching, xylography
Acquired through the Expert Purchasing Commission

The album comprises 102 prints and is usually called “Zanetti’s Album”, after its author, Count Anton Maria Zanetti (1680–1757), a Venetian aristocrat, collector, connoisseur, and engraver who revived the art of chiaroscuro in Venice in the 18th century. The album consists of chiaroscuro woodcuts created by Zanetti himself, mostly after the drawings by Francesco Parmigianino. Its popularity and significance was so great that the Bartsch compendium made an exception by including Zanetti’s chiaroscuros in the volume dedicated to this type of Italian colour woodcuts alongside the works by Ugo da Carpi and other famous artists of the 16th century. Apart from the prints by Zanetti himself, the album has prints by such artists as Giovanni Antonio Faldoni, Carlo Orsolin, and Andrea Zucchi, also created mainly after Parmigianino’s drawings. Zanetti’s album was printed by the author himself and has several editions, each with a different number of prints.

The acquired album is the final version of the 1751 edition. According to Zanetti himself, only 30 copies were printed, after which the wood blocks were destroyed. The album is also notable for “Vari Capricci” series composed of ten etchings by Giovanni Battista Tiepolo. It is a fact that Zanetti was the first to publish Tiepolo’s series in his album “Raccolta di varie stampe a chiaroscuro”. Zanetti, a well-known patron of arts, is believed to have encouraged Tiepolo to start making woodcuts. His works were not meant for sale, but rather for distribution among a small group of connoisseurs; so, it is no wonder that so few Zanetti’s albums incorporate Tiepolo’s “Capricci”, apart from the main corpus of prints.

The State Hermitage collection already has two valuable, but not complete albums from Zanetti’s early period, as well as a few dozens of separate sheets; however, it has never had an edition of 1751. All the chiaroscuros in this album are different from those held in the Hermitage collection, for they were printed in different colours and display different states (the Hermitage collection lacks some of the prints). Zanetti, who was experimenting a lot with the chiaroscuro technique, tried to make each print unique.

By acquiring this album, the State Hermitage collection of Zanetti’s prints became one of the best, if not the best, collections in the world.
In 2013, the holdings of the State Hermitage Research Library were enriched by books and archive materials from the collection of Oscar Woltzenburg (1886–1971), art historian and bibliographer, who was heading the library from 1932 to March 1942 and from the end of 1945 to 1957. The collection was donated to the Hermitage by the scholar’s granddaughter, Tatiana Shostakovich. It has books, brochures, journals, article reprints, and drafts for unpublished and published works, abstracts from newspapers that Woltzenburg had been collecting for decades, separate lithographic sheets, as well as posters, tickets for the Hermitage exhibitions and other events related to activities of the St. Petersburg bibliophilic community; photographs of the Hermitage and Library rooms; materials about political history of the students’ movement in 1905–1907, in which he took an active part as a student of the Institute of Civil Engineers. Woltzenburg’s epistolary legacy covers the period from the 1900s to the 1960s, including correspondence with publishing houses from the 1920s (some of the letters about publication of “A Dictionary of Russian Artists”), as well as museums, academic institutions, and private individuals. Particular attention should be paid to Oscar Woltzenburg’s correspondence with his colleagues; he corresponded with A. Vilm, Ye. Lisenkov, M. Dobrokalonsky, A. Korsun, O. Lavrov, S. Piotrovskaya, P. Subchevsky, A. Bykov, and others who worked with him in the State Hermitage Museum.
ACQUISITIONS BY THE STATE HERMITAGE MUSEUM IN 2013

DEPARTMENT OF WESTERN EUROPEAN FINE ARTS

Gifts:
- T. Martini Bigazzi
  Sculptures by Quinto Martini
  5 pieces
  Italy. 1940s – 1980s

Through the Expert Purchasing Commission:

PAINTING

Unknown artist
The Allegory of Glory
Italy. First half of the 21st century
Oil on canvas

Sculpture
Giuseppe Cervi
Fistral Patronage
Italy. Early 20th century
White and yellow marble

GRAPHICS

Album “Collection of Various Prints Made in Chiaroscuro” [by Anton Maria Zanetti after the Original Drawings] by Francesco Mazzuola, Called Parmigianino, and Other Famous Artists” [version]
Venice. 1753
Chiaroscuro, chisel, etching, xylography

DEPARTMENT OF WESTERN EUROPEAN APPLIED ARTS

Gifts:
- M. Krykhanovska
  Floor sauce
  Volkhvina (?), Italy. Late 20th – early 21st century
  Marble, carving

- Yu. Pyatitsky
  Six perfume bottles and one perfume set
  20th century

Through the Expert Purchasing Commission:

PAINTING

Unknown artist
Portraits of an Officer of the Riga Dragoon Regiment
Russia (?). 1800s – 1810s
Oil on wood

Stepan Alekseyevich
Portraits of Alexander II
Russia. First half of the 1840s
Watercolour, lacquer, and white on paper

GRAPHICS

Miniature portraits of the members of the Donskoy-Korsakov princely family
Europe, Russia. 19th – 20th centuries
Oil, gouache, watercolour

Karl Hampe
Portrait of a Young Lady
Russia. Late 1830s – early 1840s
Pencil and watercolour on paper mounted on cardboard

Unknown artist
Portraits of Alessandro Cagliostro
Paris. Late 18th century
Paper, aquatint

Eugène Charles François Guiraud
Capture of Sevastopol
Paris. 1855
Lithograph and watercolour on paper

DECORATIVE AND APPLIED ART

Field study
Western Europe. Late 17th – early 18th century
Wood, metal, bone, carving, forging, engraving, inlay

Snuffbox with a genre scene
By German craftsmen, Russia (?). 1830s – 1840s
Paper-mâché, lacquer, oil, painting

Snuffbox with the plan of St. Petersburg
Russia. Late 18th century
Tortoiseshell, carving, paper, engraving, watercolour, gold, glass

Box – Vanity in Gothic style
Russia. 1830s – 1850s
Bone, wood, fabric, glass, carving

Emblem of the monument “Garlyk Litewko”
Wilno, Russia. First half of the 19th century
Metal, casting, carving, engraving, punch

Oriental Department

Gifts:
- V. Selivanov
  St. Demetrius, Metropolitan of Rostov, in front of the Vazopoi Eikon of the Mother of God
  By a Greek or Slavonic artist. 18th century
  Wood (presumably), lexicon painting, mixed technique

- A. Ivanov
  Fragment of a graecograph with inscription
  “Allah”
  Settlement of Kubachi, Dagestan.
  Late 14th – early 15th century
  Slate

Soup plate from the Service of the Order of St. Andrew the Apostle the First Called
By Garrison Kozlov
Francis Gardner Porcelain Factory, village of Vorobli, Dmitrovsky Uyezd, Moscow Province, Russia. 1787–1789
Porcelain, polychrome overglaze painting, gilding

Wine glass with a sheparded on the town outskirts
Engraver Stepan Laptin (?), Maltese Factories, Gov.Khristolaf, Russia
Colourless glass, blowing, engraving, polishing

Decanter with the coat of arms of the Russian Empire and monogram “EA II” [Yekaterina Aleksyevna II / Catherine II] of Russia
Imperial Glass Factory, St. Petersburg. 1790–1796
Colourless glass; blowing, engraving, polishing

Jug with a lid, painted with enamel
Design by E. Elisabeth Böhm, Dylitovsk Crystal Factory, Russia. 1890s
Golden glass, blowing, polishing, enamel painting

Decorative sculpture Fashion Show
By Olga Rezina, Gov.Khrustalny, Russia. 2002
Coloured and colourless crystal, hot glassblowing

Decorative ball
Firm of Fabergé, Moscow. 1898–1908
Silver, enamel, gilding, casting, chasing

Cigarette case
Goldsmith-Samuel Ahrendt, St. Petersburg. 1876
Gold, etching, enamel, engraving, iron, cord, wood

Chalice
Nemirov-Kolodkin Manufacturing and Trade Partnership, Moscow. 1994
Silver, enamel, gilding

Cross
Russia. Second half of the 17th century
Silver, casting, filigree, damascening, amalgam gilding

Emblem of the lighthouse garbage “Garlyk Litewko”
Wilno, Russia. First half of the 19th century
Metal, casting, gilding, carving, punch

ORIENTAL DEPARTMENT

Gifts:
- V. Selivanov
  St. Demetrius, Metropolitan of Rostov, in front of the Vazopoi Eikon of the Mother of God
  By a Greek or Slavonic artist. 18th century
  Wood (presumably), lexicon painting, mixed technique

- A. Ivanov
  Fragment of a graecograph with inscription
  “Allah”
  Settlement of Kubachi, Dagestan.
  Late 14th – early 15th century
  Slate

38
39
Winter hat of a courier (official) with two seven ribbons.

Half of the patch used on official’s clothes.
China. End of the Qianlong dynasty (1736–1795), second half of the 19th century. Embroidery with silk threads, gold and silver thread decorating.

Armchair.
China, Qing dynasty (1644–1911). Late 17th – early 18th century. Wood (hardwood), carving, lacquer, metal.

Okimono. Woman with a child, holding a suspended ball.

Case for reed pens (kalamard).
Central Asia. 1219 AH / 1801. Wood, dye, painting, lacquer, brass, inlay.

ARSENAL

Through the Expert Purchasing Commission:
Men’s pocket watch.

Double-barrelled hunting gun (with a ramrod and two pistols).
Tula, Russia. 1890s. Steel, wood, forging, carving, inlay, etching, engraving.

NUMISMATIC DEPARTMENT

Gifts:
V. Khal’n
Commemorative medals of Tatarstan.
3 pieces

Commemorative token of the 5th International Watermark Conference 2012.

Medal commemorating the 195th anniversary of the Goznak Factory.

Ye. Stchekin
Memorial plaque with the portrait of Yevgenia Stchekina

Ye. Liun
1 pound.

50 piastras (kang).

1 baht.

2 bahts.

Dirham. The Buhturkhanids. With the name Al-Mahdi.

Dirham. The Abbasids, Al-Rashid.
Al-Muhammadiya. 1 72 AH. Silver.

Dirham. The Kazaksanhs, Qudir-Khakan.
Uzkand (Uzgend). 372 AH. Silver.

Dirham. The Kazaksanhs, Qudir-Khakan.
Uzkand (Uzgend). 372 AH. Silver.

Uzkand (Uzgend). 374 AH. Silver.

D. Kondratyev
1 1 tetri.

1 lari.
Georgia. 2006. Copper-nickel alloy.

S. Pavlov
Modern coins of the Kingdom of Morocco.
7 pieces

A. Ogilvie
Modern Indonesian coins.
11 pieces

Indian banknotes.
9 pieces

Ye. Lepelikhin
Banknotes of the Russian Empire in the Gilan Province.
106 pieces

Ye. Kuklina
Souvenir token.
White alloy.

China. 20th century.

Al-Muhammadiya. 1 72 AH.

Ye. Gerashchenko
1 pound.

5 kyats.
Burma. Its date.

Ye. Kuklina
Souvenir token.
White alloy.

China. 20th century.

Commemorative medals of Tatarstan.
3 pieces

Gifts:
A. Ananyev
Copy of the portrait of Alexander Menshikov by Carlo Bartolomeo Rastrelli.
Scale: 1/4.

V. Zhukov
Kichen utensils.
9 pieces

Oval seal.
Russia.

Oval seal.
Russia. 1914.

S. Pavlov
Modern coins of the Kingdom of Morocco.
7 pieces

A. Ogilvie
Modern Indonesian coins.
11 pieces

Indian banknotes.
9 pieces

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Banknotes of the Russian Empire in the Gilan Province.
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Copy of the portrait of Alexander Menshikov by Carlo Bartolomeo Rastrelli.
Scale: 1/4.

V. Zhukov
Kichen utensils.
9 pieces

Oval seal.
Russia.

Oval seal.
Russia. 1914.
On 14 February 2013 a new permanent display “The Culture and Art of Central Asia”, updated by the Oriental Department, opened in thirteen rooms on the second floor of the Winter Palace (Rooms 359a-e, 360–367).

The display includes around a thousand exhibits from various regions of Central Asia – Eastern Turkestan (Xinjiang-Uyghur Autonomous Region, China), Khara-Khoto/Hara-Hoto (Inner Mongolia Autonomous Region, China), Dunhuang (Gansu Province, China), Tibet (Tibet Autonomous Region, China), and Mongolia. The display gives an idea of the past culture of peoples who inhabited this area: Asian Huns (Siu-nu), Chinese, Tibetans, Tanguts, Mongols, Turks, Uyghurs, etc. A significant number of exhibits relate to various regional traditions of Buddhist art, since Buddhism – the oldest of the world’s religions – was predominant in Central Asia in the 1st millennium AD, and its systematic spread was shared by peoples who varied in linguistic and cultural respects.

The oldest exhibits on display are items from the Noin-Ula burial mounds in Northern Mongolia from the period of the Asian Huns or Sunnu (late 1st century BC – first third of the 1st century AD), discovered during Sergey Kondratiev’s and Sergey Teploukhov’s (Pyotr Kozlov’s Mongolian-Tibetan expedition, 1923–1926) expeditions. They include Chinese silk fabrics and a felt carpet, parts of a chariot, fragments of harness, adornments of gold, silver, and jade, and various everyday objects. The archaeological monuments from thirteenth-century Mongolia comprise finds from Keraito, the capital of the Mongol Empire, and the ancient settlement of Koryo (Chi-hi Region), discovered during Sergey Kozlov’s expeditions in 1948–1949 and 1957. Also on display is the famous “Genghis Stone” found in Zabaikalye (Trans-Baikal) in the early 19th century.

As is well known, the second half of the 19th century and the early 20th century were marked by the growing interest of Europeans in the exploration of Central Asia. Various expeditions set off for little-studied areas in Inner Asia, discovering numerous monuments of art and architecture from the pre-Islamic period, as well as texts, some of them written in thenceforth unknown languages. In the first few decades of the 20th century several expeditions headed by Russian scholars and travellers made a significant contribution to the exploration of Central Asia and the western border areas of China.

A unique collection of literary and artistic monuments from the Tangut state of Western Xia (982–1227) was discovered in the dead city of Khara-Khoto during Pyotr Kozlov’s Mongolian-Tibetan expedition (1907–1909), providing scholars with rich material for studying this Mongol culture that had been destroyed by invading forces. The Hermitage collection of Tangut painting is one of the most imposing in the world – its works feature stylistic elements of three artistic traditions: Chinese, Tibetan, and Tibetan-Chinese, which in some cases form a kind of synthesis.

A relatively small collection of wall paintings, sculpture, and fabrics was collected during Sergey Oldenburg’s second Russian Turkestan expedition in 1914–1915 in the Buddhist cave complex of Mogao, not far from Dunhuang. Although this collection is smaller than the similar collections of Sir Aurel Stein and Paul Pelliot, it includes a number of unique artefacts – for example, a scroll with a depiction of the bodhisattva Manjushri with a thousand arms and a thousand bowls, of which there are not more than about twenty known analogues.

Russian scholars and travellers in the late 19th – early 20th century also enriched the country’s collections with works of art representing specific cultures formed under Chinese, Indian, and Iranian influence in the oases of Eastern Turkestan, through whose territory the Great Silk Road passed. These items covering an extensive time range take up a whole gallery of five rooms in the display and consist mostly of wall paintings and sculpture from various cave and above-ground Buddhist monasteries. The display features artistic monuments from the oases of Khotan, Kushar, Karakash, and Turfan found during Mikhail and Nikolay Benesov’s expedition (1905–1907) and Sergey Oldenburg’s first Russian Turkestan expedition (1909–1910). Some items were purchased by Russian diplomats and collectors. In addition, the display includes wall paintings from the collection of the celebrated German explorer Albert Grünwedel which were kept in the Ethnographic Museum in Germany until the end of the Second World War.

A separate room serves for information purposes: it includes explanations of a general character about Buddhism and the Buddhist art of Central Asia, and about Russian explorers of the region whose expeditions led to the formation of these particular collections. A small glossary entitled “Explanations of Buddhist Terms and the Titles and Names of Characters in the Pantheon” was published especially for the opening of the display.

Yevgeniy A. Kly

Yevgeniy A. Kly
In 2013, the Hermitage held 33 temporary exhibitions (from the museum own storages and other museums). In museums around Russia the Hermitage staged nine exhibitions (2,570 exhibits) and took part in eight exhibitions (981 exhibits). Outside Russia the Hermitage held six exhibitions (958 exhibits) and took part in sixteen exhibitions (60 exhibits).

TEMPORARY EXHIBITIONS IN THE HERMITAGE

Unrolled! Restoration of the Hermitage’s Large-Format Paintings
25.01.13 – 06.05.13
The exhibition featured two portraits of the Orlov brothers by the Danish artist Vigilius Eriksen and The Sacrament of Repentance by the German artist Friedrich Overbeck which had been restored in the Hermitage’s Laboratory for Scientific Restoration of Easel Painting. These fully restored large-format paintings were on public display for the first time in many years.

Birds: Messengers of the Gods. Western European Applied Art of the 16th to 19th Centuries
26.04.13 – 17.11.13
The exhibition included objects of applied art on mythological themes featuring birds and the gods of Olympus: clocks and candelabras, items from services and table decorations, tapestries, furniture, upholstery, and jewellery.

The Wisdom of Astraea. Freemasonry in the Eighteenth and First Third of the Nineteenth Century – Objects in the Hermitage Collection
17.05.13 – 01.09.13
The Hermitage’s unique collection of items connected with freemasonry was on public display for the first time. Thanks to the exhibition new evidence of the existence in Russia of generally accepted international Masonic systems in the period came into academic circulation.

A Fourteenth-Century Italian Panel Painting Restored
17.05.13 – 30.06.13
The exhibition marked the completion of the restoration, begun in 1992, of the icon Madonna and Child Enthroned with border scenes from the Gospels. The icon previously belonged to the well-known collector Nikolay Likhachev (1862–1936), who in 1913 presented his collection to the Russian Museum, from where it was transferred to the Hermitage in 1923. After the exhibition Madonna and Child Enthroned took its rightful place in the permanent collection of Italian art.

Gegenlicht. German Art of the 20th Century from the George Economou Collection
24.05.13 – 20.01.14
The exhibition featured the best works by twentieth-century German artists – Otto Dix, Christian Schad, Georg Grosz, and Corrad Feixmüller from the George Economou collection in Athens.
The collection was started in the 1990s, the works having been purchased at major international auctions and from galleries in Germany, Austria, and Britain.

Maggi Hambling. Wall of Water
04.06.13 – 14.07.13
This exhibition by the contemporary British artist included a series of monotypes featuring sea waves. It was timed to coincide with the first performance in Russia of Benjamin Britten’s church parable “The Prodigal Son” – part of the celebrations for the centenary of the birth of the composer, whose music produced a profound impression on the artist as a young girl.

Corporate Unity. Group Portraits of the Dutch Golden Age from the Amsterdam Museum
07.06.13 – 01.09.13
These sixteenth- and seventeenth-century portraits were loaned to the Hermitage by the Amsterdam Museum as part of the Netherlands-Russia Year. The display featured twelve works by outstanding painters that very rarely leave Amsterdam, including portraits of trustees of charitable institutions, “anatomy lessons” being given by well-known doctors and meetings of infantry corporations.

White City. Bauhaus Architecture in Tel Aviv
11.06.13 – 15.09.13
The exhibition was devoted to 1930s and 1940s architecture in Tel Aviv and the history of the local branch of the European Bauhaus school. It included aerographs, photographs, maps, models, video films, and 3D projections, as well as a conservation plan for the historic centre of Tel Aviv. The exhibition was staged by the Hermitage in conjunction with the municipality of Tel Aviv-Jaffa, on the initiative and with the support of the Ministry for Foreign Affairs of Israel and the Israeli Consulate-General in St. Petersburg. It marked the beginning of the Days of Tel Aviv in St. Petersburg.

The Ball of 1913 in the Nobles’ Assembly, St. Petersburg. Painting and Designs by Dmitry Kardovsky
14.06.13 – 08.09.13
The exhibition featured Dmitry Kardovsky’s watercolour and sketches of the Grand Ball held in the Nobles’ Assembly in St. Petersburg on 23 February 1913 as part of the celebrations for the 300th
anniversary of the House of Romanov. The painting is in the Hermitage; the portrait sketches were loaned for the exhibition by the artist’s grandson Nikolay Veselkin.

Markus Lüpertz. Morning or Hölderlin
20.06.13 – 25.05.14
This work by the contemporary artist and sculptor Markus Lüpertz was displayed in the Great Courtyard of the Winter Palace. The artist’s works are based on Ancient Greek sculpture and are reinterpretations of classic canons. Christian Friedrich Hölderlin (1770–1843) was a famous German Romantic poet whose sublime melancholic verses celebrated the long-ago “golden” age of Antiquity.

The Bronze Age. Europe without Borders. 4th – 1st Millennia BC
21.06.13 – 08.09.13
This exhibition, held as part of the Germany-Russia Year, was the result of many years of joint scientific research by Russian and German archaeologists. It was devoted to the Bronze Age (4th to 1st millennia BC), a period whose technological and ideological discoveries laid the foundations of European culture.

Utopia and Reality. El Lissitzky, Ilya and Emilia Kabakov
28.06.13 – 25.08.13
The exhibition included installations, drawings, paintings, sketches, models, and photographs from various museums and private collections, with comments supplied by the artists. It was staged by the Hermitage in collaboration with the Van Abbemuseum (Eindhoven, Netherlands) which has the largest collection of Lissitzky’s work outside Russia. The exhibition was part of the Netherlands-Russia Year.

From Guercino to Caravaggio. Sir Denis Mahon and Seventeenth-Century Italian Art
12.07.13 – 07.09.13
The exhibition was a tribute to the art historian and collector Sir Denis Mahon, a great connoisseur of seventeenth-century European art. It included paintings from collections in Rome, Bologna, Florence, and St. Petersburg. Some of them came from Sir Denis Mahon’s collection, while others give an idea of the work of the artists he studied and whose paintings he collected throughout his life – Annibale Carracci, Guido Reni, Nicolas Poussin, Guercino, and Caravaggio.

Paul Cézanne. The Card Players. From the Courtauld Gallery.
From the “Masterpieces from the World’s Museums in the Hermitage” Series
The exhibition featured Paul Cézanne’s The Card Players from the Courtauld Gallery in London. It is one of a series of five canvases painted by the artist on this theme. It is a special painting that occupies an important place in Cézanne’s work. The painting was loaned to the Hermitage in exchange for The Absinthe Drinker, shown at the exhibition “Becoming Picasso. 1901” at the Courtauld Gallery.

Fluxus: Russian Atlases
20.09.13 – 3.11.13
The exhibition was devoted to the art movement of the late 1950s and early 1960s. The works on display demonstrated various aspects of the activities of the artists who were part of the Fluxus movement at various times. The exhibition included a special display devoted to the Lithuanian film director Jonas Mekas, one of the founders of American independent cinema.
TEMPORARY EXHIBITIONS

Willem II and Anna Pavlovna. Royal Splendour at the Dutch Court
24.09.13 – 19.01.14
The exhibition was devoted to one of the most important events in Russian-Dutch relations which influenced the course of nineteenth-century European history – the marriage of Grand Duchess Anna Pavlovna to William of Orange, heir to the Dutch throne and Grand Duke of Luxembourg. The exhibition was organised by the Hermitage in collaboration with the Dordrechts Museum in the Netherlands, the Royal Collection (The Hague, Netherlands), and the Villa Vauban City Art Museum in Luxembourg, and was part of the Netherlands-Russia Year.

Livre d’artiste. An Exhibition of Books from the Collection of Mark Bashmakov
27.09.13 – 02.02.14
The exhibition featured rare limited-circulation publications illustrated by twentieth-century artists. The main part of the display – 54 publications – consisted of books from Mark Bashmakov’s collection, which contains a total of around 500 books including works by all the leading masters of the 20th century – from Pierre Bonnard to Salvador Dali. Many of these publications had never previously been shown in Russia.

Giampietrino. Christ Wearing the Crown of Thorns
01.10.13 – 26.01.14
The exhibition featured a painting from a private collection by Giampietrino (Gian Pietro Rizzoli), one of the most talented pupils of Leonardo da Vinci. Giampietrino specialised mainly in small intimate works which he repeated several times, as they were very popular with clients. One of these is Christ Wearing the Crown of Thorns (“Ecce Homo”) dating from the 1540s.

Masterpieces of Twentieth-Century Art from the Albertina-Batliner Collection
08.10.13 – 12.01.14
The exhibition included 55 outstanding works from the rich collection of one of the oldest museums in Austria. Most of them were famous works by members of two of the principal associations of Expressionist artists: Die Brücke (The Bridge), founded in Dresden in 1905, and Der Blaue Reiter (The Blue Rider) formed in Munich in 1912.

Architecture the Dutch Way. 1945–2000
15.10.13 – 12.01.14
The exhibition was devoted to the history of post-war Dutch architecture. The Dutch school of architecture played a special role in the development of the modernist movement and was one of the most productive and promising European schools of the 20th century. The display included more than 200 works – models, drawings, photographs, and videos demonstrating the search for universal formulae for town planning. The exhibition was organised in conjunction with the New Institute in Rotterdam and was part of the Netherlands-Russia Year.
25.11.13 – 09.02.14

The term “mono no aware”, which has existed since the 10th century, can be translated as “the beauty of things” or “delight in things” and is linked to the Buddhist concept that existence is ephemeral and futile. The exhibition included installations, sculpture, video art, and photographs by Japanese artists from the last few years. They used early Japanese artistic methods, deliberately confining themselves to specific subjects and motifs.

Antonello da Messina. Portrait of a Man. From the Collection of the City Museum of Ancient Art (Palazzo Madama), Turin. From the “Masterpieces from the World’s Museums in the Hermitage” Series
06.12.13 – 09.02.14

The exhibition featured the Portrait of a Man by Antonello da Messina (1431–1479), the only major artist in Southern Italy at that time, who created a new type of Renaissance portrait. The portrait aroused particular interest as there are no works by this painter in Russian museums.

07.12.13 – 18.02.14

Traditional annual exhibitions featuring photographs reflecting the museum’s life in the past year and publications issued by the State Hermitage Publishers or published with the participation of Hermitage staff in 2013.

British Silver of the Victorian Age
07.12.13 – 18.05.14

This exhibition from the Hermitage’s reserves included around 100 silver items made in the second half of the 19th century, the heyday of the historicist style which in Britain is called the Victorian Age after Queen Victoria (1819–1901). Masters of decorative and applied arts in this period imitated the styles of past centuries – Gothic, Mannerism, Rococo – as sources of ideas and decorative motifs.
Edgar Degas: Figures in Motion
20.12.13 – 30.03.14
The display, staged jointly by the Hermitage and the M.T. Abraham Foundation in Paris, featured more than 30 sculptures by Edgar Degas, cast in bronze from plaster models after the artist’s death. The main subjects are dancers in motion, horses in motion and at rest, female bathers, and seated figures.

A Christmas Scene. From the “Christmas Gift” Series
24.12.13 – 23.03.14
The theme of Christmas, defunct during the Soviet period, made a comeback in Russian culture in the late 20th century. The exhibition included works in various styles and methods of painting, demonstrating the diverse creative individualities of the artists of the Imperial Porcelain Manufactory. Many of the works by contemporary artists were shown for the first time.

We Draw and Paint in the Hermitage
28.12.13 – 25.01.14
Traditional annual exhibition featuring works by pupils of the Art Studio in the Hermitage School Centre.

New Acquisitions of the Hermitage
31.12.13 – 12.01.14
The exhibition featured a tea and coffee set with allegorical depictions and the monogram “TD”, known to have been a personal gift from Empress Catherine II to the British doctor Thomas Dimsdale (1712–1800) who had inoculated the Empress and the heir to the throne Paul against smallpox.
Journey to the Microworld  
31.01.13 – 02.02.13  
The exhibition was timed to coincide with the conference “Museum Climatology – the Basis for the Preservation of Objects of Cultural Heritage” held in the Hermitage from 30 January to 1 February 2013.

Cats of Théophile Alexandre Steinlen. To Mark the Day of the Hermitage Cat
06.04.13 – 24.04.13

Presentation of Sculptures by Quinto Martini  
24.05.13 – 21.07.13

Alexander von Kotzebue. The Battle of Kulm. To Mark the 200th Anniversary of the Battle  
30.08.13 – 08.09.13

The painting was displayed as part of the celebrations for the 200th anniversary of the victory in the Patriotic War of 1812.

Exhibition-Event to Mark the 150th Anniversary of the Birth of Academician Sergey F. Oldenburg  
25.09.13

The exhibition dedicated to the outstanding Russian scholar was organised as part of the new permanent display of Central Asian art and culture.

Exhibition-Event to Mark the 200th Anniversary of the Victory of the Allied Forces of Russia, Prussia, Austria, and Sweden over Napoleon’s Army and the 200th Anniversary of the Treaty of Gulistan  
29.10.13

Olympia: Victory over Time. Works of Ancient and Western European Art from the Hermitage Collection  
Hermitage • Kazan Centre, Kazan  
26.04.13 – 17.11.13

The exhibition was devoted to the history of the Olympic Games – from competitions for athletes in ancient Olympia to the “rebirth” of the Games in the 19th century. The display included marble sculptures, painted vases depicting various types of competition, vessels that served as awards, bronze items, objects of coroplastics, glyptics, and numismatics, as well as paintings, engravings, and tapestries on subjects from ancient mythology.

Spanish Art in the Collection of the State Hermitage Museum  
Hermitage • Vyborg Centre, Vyborg  
19.04.13 – 27.10.13

The exhibition featured old Spanish paintings, items of military and hunting equipment and objects of applied art by Spanish artists dating from the 14th to 19th centuries.

Russian Lithographic Portrait of the 19th Century  
Kolomenskoye–Izmailovo–Lefortovo–Lyublino State Historical-Architectural and Natural Landscape Museum-Reserve, Moscow  
20.06.13 – 08.09.13

This display in the exhibition halls of the restored palace of Tsar Alexey Mikhailovich at Kolomenskoye included 150 lithograph portraits that are rare from an iconographic point of view. They reflected the principal stages in the development of the art of lithography.

The French Impressionists and their Epoch. Works from the State Hermitage Collection  
Hermitage • Kazan Centre, Kazan  
11.10.13 – 09.03.14

Along with well-known masterpieces, the exhibition included French printed graphic art from the last third of the 19th century, as well as works of decorative and applied arts in the modernist style demonstrating the diversity of artistic phenomena in France in the second half of the 19th century.

Spanish Art: 14th – 20th Centuries. Works from the State Hermitage Collection  
Novgorod Museum-Reserve, Novgorod  
12.11.13 – 26.02.14

The display included 139 works by Spanish painters, armourers, and masters of decorative and applied arts from the 14th to 19th centuries, representing the Hermitage’s rich collection of Spanish art.

The Nomad World. From the Archaeological Collections of the State Hermitage Museum  
Hermitage • Vyborg Centre, Vyborg  
19.11.13 – 11.05.14

The exhibition demonstrated the characteristics of the culture of various regions of Europe and Asia from the beginning of the 1st millennium BC to the formation of the Turkic khanates in the East and the Hun invasion in the West. The display included rare objects acquired by the Hermitage both from archaeological excavations of sites and burial mounds and from private collectors in the late 19th and early 20th centuries.
TEMPORARY EXHIBITIONS

Portraits of Artists in Western European Engravings of the 16th – 18th Centuries.
FECIT AD VIVUM
Yekaterinburg Museum of Fine Arts, Yekaterinburg
21.11.13 – 09.02.14
The exhibition, devoted to the art of the engraved portrait, featured self-portraits and portraits of painters, sculptors, and engravers by European masters at the height of the genre's popularity – from the 16th to 18th centuries.

The World of the Russian Nobility. Under the Family Crest and the Imperial Eagle
Yusupov Palace, St. Petersburg
03.12.13 – 30.03.14
This second exhibition in the "World of the Russian Nobility" cycle included around 300 exhibits from the Hermitage collection, reflecting state, military and family heraldry in the Russian Empire from the 18th to early 20th centuries. Russian heraldry was shown in numismatics, painting, graphic art, books, and applied art linked to the public and everyday lives of the Russian nobility.

The "Reformer Tsar" and the "Tsar-Maiden"
Alexandrovskaya Sloboda State Historical-Architectural and Artistic Museum-Reserve, Alexandrov, Vladimir Region
15.12.13 – 15.02.14
The exhibition was devoted to two significant periods in Russian history – the reigns of Peter 1 and his daughter Elizabeth. The atmosphere of these periods was reflected in objects that most expressively revealed the personalities of the father and daughter. They included unique memorial objects – household and wardrobe items, tools, glass, and porcelain.

PARTICIPATION IN EXHIBITIONS IN MUSEUMS AROUND RUSSIA

Grand Prince and Sovereign of All Rus Ivan III
Moscow Kremlin State Historical-Cultural Museum-Reserve, Moscow
19.03.13 – 14.07.13
Russian Empresses: Fashion and Style. Late 18th to Early 20th Centuries
State Archive of the Russian Federation, Moscow
03.04.13 – 13.06.13
Images of Peoples of Russia. To Mark the 400th Anniversary of the House of Romanov
Russian Ethnographic Museum, St. Petersburg
10.06.13 – 01.12.14
Utopia and Reality. El Lissitzky, Ilya and Emilia Kabakov
Multimedia Art Museum, Moscow
16.09.13 – 24.11.13
Coronations in the Moscow Kremlin
Moscow Kremlin State Historical-Cultural Museum-Reserve, Moscow
19.09.13 – 22.01.14

The Music of Money
St. Petersburg State Museum of Theatrical and Musical Art, St. Petersburg
11.10.13 – 31.03.14
The Bronze Age. Europe without Borders. 4th – 1st Millennia BC
State History Museum, Moscow
15.10.13 – 13.01.14
Hunters after Rarities
All-Russian Pushkin Museum, St. Petersburg
15.11.13 – 15.12.13
Peter the Great. An Inspired Tsar
Hermitage • Amsterdam Centre, Amsterdam, Netherlands
09.03.13 – 13.09.13
The exhibition was devoted to the many-sided personality of the first Russian Emperor. The display included over 600 works of pictorial and applied arts, armour and ammunition, tools and appliances, numismatics, documents, books, and natural rarities from the Hermitage collection. The exhibition marked the beginning of the Netherlands-Russia Year.

Houghton Revisited. The Walpole Masterpieces from Catherine the Great’s Hermitage
Houghton Hall, Norfolk, Britain
09.05.13 – 24.11.13
The exhibition featured Sir Robert Walpole’s collection of paintings, purchased for the Hermitage by Catherine II in 1779. More than 230 years later the collection was shown in its original surroundings in Houghton Hall, now owned by a descendant of Sir Robert Walpole.

Lucas Cranach the Elder. Madonna and Child beneath an Apple Tree in Houghton Hall, now owned by a descendant of Sir Robert Walpole.
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A Wonderful Collector. Basilewski’s Hermitage
Palazzo Madama, Turin, Italy
06.06.13 – (13.10) 03.11.13
The exhibition included masterpieces of European medieval art from the famous collection of Alexander Basilewski purchased for the Hermitage by Alexander III. The unique collection comprised enamels, ceramics, majolica, bronzes, and ivory pieces. The exhibition was organised as part of the collaboration agreement between the Hermitage and the city of Turin.

The Casket of Jadwiga Jagiellonka. A Masterpiece from the Hermitage Collection
National Museum – Palace of the Grand Dukes of Lithuania, Vilnius, Lithuania
The exhibition featured one of the most outstanding pieces of the Renaissance Age – a casket made in Nuremberg, Germany, in 1533. It formed part of the dowry of Jadwiga Jagiellonka, daughter of King Sigismund I of Poland, who married Joachim II, Elector of Brandenburg, in 1539. The casket probably came to Russia in the dowry of Sophia Charlotte of Wolfenbüttel (a direct descendant of Jadwiga Jagiellonka) who married Tsarevich Alexey, Peter I’s son, in 1711.

Gauguin, Bonnard, Denis. A Russian Taste for French Art
Hermitage • Amsterdam Centre, Amsterdam, Netherlands
This was the third exhibition in a series of modern French art shows organised for Amsterdam (the previous exhibitions were “From Matisse to Malevich” in 2010 and “Impressionism: Sensation and Inspiration” in 2012). Its main theme was paintings of the Nabi group and the Symbolists – French painters of the late 19th – early 20th century who began search for new artistic methods for representing reality. Gauguin, Bonnard, and Denis. “Russian taste” means, above all, the taste of Ivan Morozov: it was from his collection that the Hermitage acquired the huge canvases of Bonnard and Denis that were the most important works in the exhibition. Besides painting, the display also included graphic art and sculpture. The exhibition was an important event in Dutch cultural life on account of the high standard of the Hermitage exhibits.

Raphael’s Madonna with the Beardless Joseph from the Hermitage Collection
Palazzo Madama, Turin, Italy
19.12.13 – 23.02.14

Luca de Bohemia
Fundación Mapfre, Madrid, Spain
02.02.13 – 05.05.13

Ice Age Art: Arrival of the Modern Mind
British Museum, London, Britain
07.02.13 – 26.05.13

Antoine Watteau (1684–1721). The Music Lesson
Centre for Fine Arts (PaiDIS Beaux-Arts), Brussels, Belgium
08.02.13 – 12.05.13

Bach to Classic. Ancient Greece Reconsidered
Liebieghaus City Gallery, Frankfurt-am-Main, Germany
08.02.13 – 26.05.13

Becoming Picasso: Paris 1901
Courtauld Institute, London, Britain
14.02.13 – 26.05.13

Beauty and Revolution. Neoclassicism 1770–1820
Stedelijk Museum, Amsterdam, Netherlands
22.02.13 – 26.05.13

Barocci: Brilliance and Grace
National Gallery, London, Britain
27.02.13 – 19.05.13

Norma e capriccio. Spanish Artists in Italy in the Early Mannerist Period
Uffizi Gallery, Florence, Italy
05.03.13 – 26.05.13

Picasso, Braque, Léger and the International Language of Cubism
Complesso del Vittoriano, Rome, Italy
07.03.13 – 23.06.13

De L’Atémange, 1800–1939. German Thought and Painting, from Friedrich to Beckmann
Louve, Paris, France
25.03.13 – 24.06.13

Nomandie Impressionniste
Musée des Beaux-Arts de Caen, France
27.04.13 – 29.09.13

Diaphanous Passions. Baroque Ivories from the Courts of Europe
Museo degli Argenti (The Medici Treasury), Palazzo Pitti, Florence, Italy
16.07.13 – 03.11.13

Jordans 1993–1678 – the Pride of Antwerp
Petit Palais Fine Art Museum, Paris, France
08.09.13 – 19.01.14

Precious Antiquities. The Profane Museum at the Time of Pius VI
Vatican Museum, Rome, Italy
02.10.13 – 04.01.14

Cézanne and Twentieth-Century Italian Artists
Complesso del Vittoriano, Rome, Italy
04.10.13 – 02.02.14

The Everlasting Flame: Zoroastrianism in History and Imagination
University of London School of Oriental and African Studies, London, Britain
12.10.13 – 14.12.13

The Music Lesson
Centre for Fine Arts (PaiDIS Beaux-Arts), Brussels, Belgium
08.02.13 – 12.05.13

Antoine Watteau (1684–1721). The Music Lesson
Centre for Fine Arts (PaiDIS Beaux-Arts), Brussels, Belgium
08.02.13 – 12.05.13

Back to Classic. Ancient Greece Reconsidered
Liebieghaus City Gallery, Frankfurt-am-Main, Germany
08.02.13 – 26.05.13

Becoming Picasso: Paris 1901
Courtauld Institute, London, Britain
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7 to 9 June (Peter was born on 9 June) every visitor with the name of Peter or Pieter was entitled to free entry to the exhibition. Several thousand Dutch namesakes of the Russian Emperor took advantage of this offer.

During the same period, with the support of the Russian Ministry for Culture, well-known groups performed in an extensive programme of concerts as part of the Netherlands-Russia Year: the Horn Capella and the "Soloists of Catherine the Great" from St. Petersburg and "Pratum Integrum" from Moscow.

Peter I is well known not only in Russia but also in the Netherlands as a man who mastered numerous professions. With this in mind, the Hermitage Amsterdam Centre, in conjunction with the Netherlands Ministry of Education, initiated a special project for pupils at secondary schools. The pupils were to show their mastery of a profession that existed in Peter the Great’s time. Shipbuilding, navigation, medicine – the Emperor was an expert in all these. The results of the students’ work were shown in a small exhibition in the public area of the Centre.

The word “great” in Peter’s name prompted the exhibition’s Dutch co-curator Vincent Boele to think that it would be interesting to show the scale of Peter’s personality also from the point of view of his height. He decided to include a copy of one of the Emperor’s costumes, which all visitors could measure against themselves.

In September 2013 the exhibition “Gauguin, Bonnard, Denis. A Russian Taste for French Art” opened in the Hermitage Amsterdam Centre. It was the last in a series of exhibitions devoted to the Hermitage’s collection of French art from the second half of the 19th century. The central exhibition hall featured a reconstruction of the music room in Ivan Morozov’s mansion in Prechistenka in Moscow, for which Maurice Denis created a cycle of works entitled Cupid and Psyche, now in the Hermitage.

The theme of the music room was the basis for a programme of events to accompany the exhibition. Concerts were held every Wednesday during the exhibition and were attended by more than 6,000 people. They featured music by Denis’s contemporaries – Ravel, Debussy, and Tchaikovsky.

Every year the Hermitage Amsterdam Centre takes part in “Museum Night”. In 2013 it was on 2 November: participants could take a crash course in how to become a collector of contemporary art, following in the steps of Ivan Morozov and Sergey Shchukin, listen to romances by Alexander Vertinsky and play the traditional French game of boules in the Centre’s courtyard.

Owing to the popularity of “Gauguin, Bonnard, Denis. A Russian Taste for French Art”, the exhibition was extended until the end of March 2014.

2013 was a special year in the history of the Hermitage Amsterdam Centre, as it was the Netherlands-Russia Year. It is important to note that the decision to hold the Netherlands-Russia Year was announced in 2009 at the official opening of the Centre.

The first exhibition of 2013 was devoted to the Russian Emperor Peter the Great, thanks to whom friendly relations were established between Russia and the Netherlands. “Peter the Great. An Inspired Tsar” had two opening ceremonies. On 8 March 2013 the exhibition was opened by His Royal Highness Prince William-Alexander, who was patron of the Hermitage Amsterdam Exhibition Centre from 2004 to 2013. Exactly one month later, on 8 April 2013, Her Majesty Queen Beatrix and Russian President Vladimir Putin ceremonially opened the Netherlands-Russia Year at the Hermitage Amsterdam Centre, the symbol of which was a specially made copy of Peter the Great’s handprint, the original of which was displayed in the exhibition.

In early June 2013 the Hermitage Amsterdam Centre organised a special programme in memory of Peter I’s birthday. From
**HERMITAGE • ITALY CENTRE**

In April 2014 the Hermitage • Italy Centre’s agreed five-year residence in Ferrara came to an end. The Centre’s new home is in Venice. A Protocol of Intent was signed by the Hermitage’s General Director Mikhail Piotrovsky and the Mayor of Venice Giorgio Orsoni on 8 June 2013 in Italy and on 17 July in St. Petersburg. The agreement to open the Hermitage • Italy Centre in Venice was ratified on 26 November 2012 during a bipartite meeting in Trieste in the presence of Russian President Vladimir Putin and Italy’s Prime Minister Enrico Letta.

Despite everything, the Centre was no less active during the past year than before. As in previous years, the Hermitage had a stand at the 20th International Show in Ferrara on the problems of the restoration and conservation of cultural monuments. This year’s speakers included restorers and heads of the Laboratory for Scientific Restoration of Textiles and Graphic Works – Marina Denisova, Tatiana Sabyalina, and Tatiana Grunina-Shkvarok. Visitors to the show were particularly interested in the master class featuring the technique used in restoring the Glass Bead Study in the Chinese Pavilion in Venice. A Hermitage seminar as part of the show included reports concerning the completion of the restoration of Titian’s The Flight into Egypt (Victor Korobov, Kamilla Kalinina, and Irina Artemieva). A separate subject was a report on the restoration of large-format canvases that had been kept in rolls (Marina Guruleva). A large exhibition prepared by the Department of Western European Arts and the City Museum of Turin entitled “A Wonderful Collector. Baselidze’s Hermitage” was held at the Palazzo Madama in Turin from 6 June to 3 November 2013. It was opened by Massimo Bray, the Italian Minister of Culture. Under the current agreement with Turin and its museums, the Hermitage showed Antonello da Messina’s Portrait of a Man from November 2013 to February 2014, while Raphael’s Holy Family (Madonna with the Beardless Joseph) was on display at the Palazzo Madama from December 2013 to February 2014. The Hermitage continued to receive gifts from Italy for its anniversary. In December a Protocol was signed with the Consortium for the protection of the “Prosecco DOC” brand for the supply of sparkling wines at official events in the museum. Each bottle bore a specially designed label with the logo of the Hermitage’s anniversary year. Future plans include the signing of new agreements on cultural cooperation with Verona, Vicenza, and the Alegreïni Company, producers of “Amarena” red wine.

**HERMITAGE • KAZAN CENTRE**

**STATE HERMITAGE EXHIBITIONS**

**Olympia: Victory over Time. Works of Ancient and Western European Art from the Hermitage Collection**
16.04.13 – 27.11.13

**The French Impressionists and their Epoch. Works from the State Hermitage Collection**
11.10.13 – 09.03.14

**CHRONICLE OF EVENTS**

2–7 January
Special museum-educational programmes “New Year with the Hermitage!” and “Winter Amusements with Grandfather Frost!” at the exhibition “Christmas Tales of Felt”.

14 February
Opening of the “Ship of Lovers” exhibition on St. Valentine’s Day.

15 February
Closing concert of the 7th “Carmen” Children’s Arts Festival. Children performed, drew, and painted Bizet’s music with the Kazan Conservatory’s special music school.

17–18 May
International Day and Night of Museums in the Kazan Kremlin.

Opening of an exhibition of works by the St. Petersburg painter, graphic artist, and illustrator Fyodor Aminov – “Young Ballet of St. Petersburg. F.F. Aminov”.

Construction of the KUB-KAVAN-CUBE and demonstration of works by the Yekaterinburg artist Vladimír Seleznëv on it.

Opening of an exhibition of works by St. Petersburg artists “A Link between Times. Paintings by Leningrad–St. Petersburg Artists from the Second Half of the 20th Century to the Present Day”.

As part of a major project of the Kazan Kremlin State Historical-Architectural and Artistic Museum-Reserve and the Ismail Akhmetov Foundation, the world’s largest collection of mosaics, an exhibition entitled “Mosaics Museum in the Kazan Kremlin” opened, featuring works by contemporary mosaic artists from various countries.

Reproduction of the “Metropolit” installation by artist Vladimír Seleznëv.

In conjunction with the Department of French Philology in the Institute of Languages at Kazan Federal University a quest-quiz entitled “Forty Minutes of a Masterpiece” was held for delegates to the “Polyglot” All-Russian Conference at the exhibition “The French Impressionists and their Epoch”. Each stage of the route was accompanied by costumed scenes. Participants in the game not only displayed creative imagination, but also demonstrated their knowledge of French and the culture and history of France from the mid-19th to early 20th century.

As part of the first “Clio’s Chariot” mobile music-museum festival a music programme entitled “Reflection. Impressionism in Music: Before and After” was performed at the exhibition “The French Impressionists and their Epoch”. The programme was prepared by the Artistic Director of “La Primavera”, the Kazan Chamber Orchestra.

Opening of the exhibition “Reflection. Impressions of the Exhibition “The French Impressionists and their Epoch””, featuring works by school pupils created after visiting the exhibition as part of the “One Day with the Hermitage!” project. The children enthusiastically took part in the interactive tours “Impression” and “Dedication to the Impressionists” in Russian and French, illustrating the works of the Impressionists in drama and music.

Opening of the exhibition “A Christmas Rainbow. Embroidery, Painting on Textiles and Metal, Mstera and Fedoskino Miniatures, Wood Carving and Jewellery”.

“Twelve New Year Stories from Pére Noël” – festive educational programme for children with games, puzzles, and presents.
The year 2013 saw the closing of the hugely successful exhibition “The Last Russian Emperor. The Family and Court of Nicholas II at the Turn of the 19th and 20th Centuries”, part of the Hermitage project to mark the 400th anniversary of the House of Romanov. Other exhibitions were of no less interest to visitors: “Spanish Art in the Collection of the State Hermitage Museum” and “The Nomad World. From the Archaeological Collections of the State Hermitage”.

One of the most important events of the year was the opening of the new “Archaeology of Vyborg” exhibition hall in the restored Powder Magazine of the Pantserlaks, a historical sixteenth-century structure given to the Centre in 2012. The display includes mainly archaeological monuments: the remains of buildings and various objects of fifteenth- to eighteenth-century material culture – pottery, glass, wood, birch-bark, and coins discovered during excavations by the Vyborg Archaeological Expedition of the Russian Academy of Sciences Institute of the History of Material Culture. The opening of the display coincided with the 630th anniversary of Vyborg being granted the status of a town and was made possible by the support of the Leningrad Region Government.

During the year the Centre and its branch – the Art Hall Gallery – staged individual and group exhibitions by artists from St. Petersburg, Vyborg, and other cities in Russia and abroad. The Centre’s programmes and events targeted diverse categories of the public. The Art Foyer and the Hermitage Cinema Club were opened for adult visitors. Evenings with actors of stage and screen were organised as part of a joint programme with the Autograph Information Agency in Vyborg. Musicians from Moscow and St. Petersburg took part in the 21st “Evenings in Monrepos” Chamber Music Festival.

By tradition a great deal of work was carried out for children. During the year around 4,000 schoolchildren from Vyborg and the Vyborg District visited the Centre, took part in competitions and thematic lessons at exhibitions and attended lectures. Lectures were organised for pupils at Vyborg High School and the Children’s Art School: “Journey into the World of Painting” and “Furniture in Palace Interiors”.

Over 200 works were submitted to the art competition “Where are you Rushing, Proud Steed?”, linked with the exhibition “The Nomad World. From the Archaeological Collections of the State Hermitage”.

As in previous years, the Centre devoted special attention to people with restricted physical abilities: members of the Korchaginets Wheelchair Club and sight-impaired people regularly visited the exhibitions.

The Centre continued its successful collaboration with the local naval college, whose cadets were also regular visitors.

Nor can we forget our foreign visitors, predominantly Finnish citizens. All the information accompanying the exhibitions is in Finnish as well as Russian and English. Substantial assistance in this regard is provided by the Vipuri Centre autonomous non-commercial organisation, in conjunction with which “Wiborg nyheter” (“Vyborg News”), an annual almanac in Swedish, is published.

The Hermitage • Vyborg Centre took part in the “Step Up” international project for border towns together with the Regional Museum of Southern Karelia in Lappeenranta.

The Centre is very popular with both Russian and foreign visitors. In 2013 a meeting with former Finnish President Tarja Halonen was held here, and the Centre was visited by the Consuls-General of Finland, Norway, and the Czech Republic, as well as by official delegations from the Netherlands, Israel, Finland, and Vyborg’s twin towns.

A total of around 30,000 people visited the Hermitage • Vyborg Centre in 2013: residents of Vyborg and the Vyborg District, the Leningrad Region, St. Petersburg, Moscow, towns in the North-West Region and other towns and cities in Russia; one in every ten visitors was from abroad.
CURATORS ON EXHIBITIONS

BIRDS: MESSENGERS OF THE GODS. WESTERN EUROPEAN APPLIED ART OF THE 16TH TO 19TH CENTURIES

State Hermitage
16.04.13 – 17.11.13

The exhibition featured objects of European applied art united by a single idea – ancient themes connected with birds and Olympian gods. Jupiter’s eagle embodied power and authority, Juno’s peacock – grandeur and kingliness. The wise owl was dedicated to Minerva and the bellicose cockerel accompanied Mars the god of war. Swans and doves, symbolising beauty and love, were associated with Venus and Apollo. Birds were presented as the main attribute of gods or even as the personification of the god himself (Quintus). And also as their messengers – sometimes bringing punishment, sometimes good news. Over the centuries, interest in this subject changed in accordance with the ideals of the time. In the 17th and 19th centuries the greatest demand was for themes connected with apothecies, in which the eagle was the messenger of victory, glorifying power and authority; this was especially prevalent in the time of Napoleon I. In the 18th century there was a preference for the subject of love, represented by the swan and the dove. The sources of inspiration for Western masters of applied art were paintings and engravings, collections of ancient items (carved stones, coins, and small objects), works by ornamental artists and the legacy of ancient writers, the most popular of which were Ovid’s “Metamorphoses” and Hesiod’s “Genealogy of the Gods” (“Theogony”).

Works by Vincenzo Cartari and Cesare Ripa relating to the Renaissance Age also served as examples of the iconography of ancient gods. Artists used sacred birds as decorative motifs on works of applied art. Besides the creation of the image, they were attracted by the possibility of displaying and emphasising the special characteristics of a particular material: the brilliance and sheen of polished metal and ivory, mother-of-pearl and porcelain, the play of light in precious stones and silken thread. In the exhibition clocks and candelabra, pieces from services and table decorations, tapestries, furniture, upholstery, and jewellery by well-known masters were displayed beside works by anonymous artists. Celebrated centres of production of porcelain (Meissen and Sèvres), of enamels (Limoges), of silver (Nuremberg and Augsburg), of tapestries (the Gobelin Factory in Paris), and of lace (Alençon and Avignon). Gilded bronze, silver, porcelain, and artistic textiles were also well represented. Some of the exhibits aroused interest by their unusual history or the fact that they had belonged to the Imperial family. Many of them had left their storehouses for the first time to be included in this exhibition.

THE WISDOM OF ASTREA. FREEMASONRY IN THE EIGHTEENTH AND FIRST THIRD OF THE NINETEENTH CENTURY – OBJECTS IN THE HERMITAGE COLLECTION

State Hermitage
12.07.13 – 07.09.13

This was the first opportunity for visitors and researchers to study a range of materials that is in many ways unique: the materials relate to the introduction and development in Russia of freemasonry as a historical and cultural phenomenon. This exhibition consisted of masonic objects kept in the Decembrists’ (participants of the uprising in December 1825) houses and goes almost unnoticed by visitors. The arrangement of the display made it possible to create a kind of dialogue between the paintings from Italian collections and those from the Hermitage, some paintings from the Hermitage collection – besides Caravaggio’s celebrated “Madonna of the Sparrow” in the gallery in Bologna, including the Madonna of the Crow and the Sibyl, masterpieces by young Guercino and Caravaggio. The project was devised by Roberto Celli, President of the “RomArtificio” organisation, in conjunction with leading Italian art historians and members of the Hermitage staff. The idea is to show works by the painters whom Sir Denis particularly loved, as well as those he gave to Italian museums.

FROM GUERCINO TO CARAVAGGIO. SIR DENIS MAHON AND SEVENTEENTH-CENTURY ITALIAN ART

State Hermitage
12.07.13 – 07.09.13

This exhibition, held in the Armorial Hall in the Winter Palace, was an outstanding event in St. Petersburg art. It was inspired by Sir Denis Mahon (1910–2011), the legendary art critic and lifelong friend of the Hermitage, a collector who made an invaluable contribution to the study of seventeenth-century Italian art, especially Guercino and Caravaggio. The project was devised by Roberto Celli, President of the “RomArtificio” organisation, in conjunction with leading Italian art historians and members of the Hermitage staff. The idea is to show works by the painters whom Sir Denis particularly loved, as well as those he gave to Italian museums.

The nucleus of the exhibition consisted of paintings by Sir Denis gave to the National Picture Gal- lery in Bologna, including the Madonna of the Crow and the Sibyl, masterpieces by young Guercino and Caravaggio. The project was devised by Roberto Celli, President of the “RomArtificio” organisation, in conjunction with leading Italian art historians and members of the Hermitage staff. The idea is to show works by the painters whom Sir Denis particularly loved, as well as those he gave to Italian museums.

We are especially grateful to the museums which loaned paintings by Caravaggio – the Borghese and Corsini Galleries in Rome, the Palatine Gallery and Palazzo Pitti in Florence, and the Ala Ponzone Museum in Cremona, and to private collectors in Modena. The display was supplemented by twelve paintings from the Hermitage collection – besides Caravaggio’s celebrated Lute Player, one must mention Guercino’s monumental canvases. The Assumption, which usually hangs in the second tier and goes almost unnoticed by visitors. The arrangement of the display made it possible to create a kind of dialogue between the paintings from Italian collections and those from the Hermitage, some of them presented in a new light.

Galina Mirolyubova

The exhibition featured translated and Russian literature, manuscript ritual books and collections of songs used as guides for the work in Russian lodges, patents for the opening of lodges, diplomas of membership of lodges and of ascending through masonic degrees and orders, portraits of leading figures and ideologues of “old” Russian freemasonry, and all kinds of symbols – made in accordance with the prescribed ritual from expensive fabrics with symbolic patterns and embroidery, from metal, stone, bone, and other materials, with embossed and carved coded attributes of lodges and orders. The musical ritual of the freemasons was suggested by a recorder, a double Bass viola, and a violin from the 18th to 19th century that came from the Yusupov and Velporcky collections. The display featured over 400 exhibits for various purposes, showing that the ideas of freemasonry were embraced by wide circles of Russian society and were reflected in many religious and artistic monuments from the 18th to first third of the 19th century.
This modern Russian academic and exhibition project was the next stage of collaboration between museums in Russia and Germany following the exhibition “The Age of the Merovingians”, which was such a success when it was shown in Moscow and St. Petersburg in 2001. Both exhibitions were the result of many years of joint work by scholars and museum staff at the Hermitage, the State History Museum, the Pudkin Fine Arts Museum, and the Museum of Prehistory and Ancient History in Berlin that began almost twenty years ago. Whereas “The Age of the Merovingians” showed antiquities from the early Middle Ages which led directly to the growth of modern European civilisation, the Bronze Age exhibition related to a much earlier time, featuring monuments from the 4th to 1st millennia BC. It was this period, with its technological and ideological discoveries and achievements that laid the firm foundation of European culture.

The display comprised around 1,800 exhibits from the archaeological collections of the Hermitage, the State History Museum, and the Berlin Museum of Prehistory and Ancient History, including world-famous Maikop burial mound treasure, the Galich and Borodino hoards, and antiques of Koban culture from the Northern Caucasus. Of no less significance were items whose location and fate were changed as a result of the tragic events of the Second World War. These “transferred” collections – treasures from Troy and hoards discovered in modern-day Poland and Germany, which for a long time were inaccessible to researchers, are now kept in the Hermitage, the State History Museum, and the Pudkin Fine Arts Museum. It was the first time that materials from the Bronze Age in Western and Eastern Europe had been shown together for Russian visitors and specialists.

One of the aims of the exhibition was to reunite complexes and monuments, and show them as fully as possible not only to the general public, but also to experts. However, this was not its only aim: the concept of the exhibition was much more complex and wide-ranging – to demonstrate the development of early European culture. The main entrance to the exhibition from the Field Marshals’ Room was particularly effective: visitors could see two early works by Caravaggio at the same time – Boy with a Basket of Fruit from the Borghese Gallery and the Lute Player from the Hermitage. Another interesting juxtaposition was provided by three paintings by Guido Reni portraying female figures – Sybil and Ariadne from Bologna and The Rape of Europa from the Hermitage.

Besides the customary explanations, the exhibition also featured two short films in which Sir Denis Mahon spoke about his collection and his favourite artists. A catalogue was published to accompany the opening of the exhibition. It included several catalogue descriptions written by Sir Denis himself.

It is particularly gratifying that, despite the fact that the exhibition was held in summer, statistics show that “From Guercino to Caravaggio” was visited by a large number of St. Petersburg residents.

The Hermitage was chosen as the first venue for the exhibition – partly because it owns the most significant part of the paintings purchased when Willem II’s collection was sold, and partly because the Winter Palace was where Willem married Anna Pavlovna, the sister of Alexander I. The exhibition was subsequently shown in the Dordrechts Museum and the Villa Vauban Museum in Luxembourg. The exhibition was divided into two sections. The first related to the wedding of Willem II and Anna Pavlovna and their life, and the history of Russian-Dutch relations at that time. A large number of memorial belongings of Willem II and Anna Pavlovna were on display, including items from Anna Pavlovna’s dowry. The young couple spent some time after their marriage in St. Petersburg and its suburbs. It is likely that his acquaintance with the city and the Imperial collection impressed the heir to the Dutch throne and made him an avid art collector.

The second section of the exhibition showed Willem II as a passionate collector: it included paintings, drawings, and sculpture from his collection, as well as depictions and models of the Greek Pavilion and Hall in The Kneuterdijk Palace in The Hague where the collection was displayed.

Although Willem II did not possess the material wealth of Alexander I or Nicholas I to rival the scale of their collections, he compiled a remarkable collection of paintings that included many first-class examples. After Willem II’s sudden death, the difficult financial situation of his family obliged them to organise a sale of the collection at which Nicholas I managed to purchase several paintings for his own collection, including works by Guercino, Gossaert, Piombo, and Rogier van der Weyden, and a painting by Jan van Eyck that was subsequently sold from the Hermitage. This by no means full list of names shows the standard of Old Masters paintings, but it should not be forgotten that Willem II also actively purchased paintings by his contemporaries, many of which were included in the exhibition.

The inspiration and driving force behind the project was Mr. Woolderink, the former Director of the Hermitage, the State History Museum, the Pushkin Fine Arts Museum, and the Museum of Prehistory and Ancient History in Berlin, who began almost twenty years ago.

The exhibition was timed to coincide with the 28th World Summer Universiade, which was held in Kazan. It included a total of almost 300 items from eight departments of the Hermitage.

The main aim of the display was to describe the birth of the ancient apon gymnics, the role and place of athletics and gymnastics in the life of Ancient Greek cities, the origins of professional sport, accompanied by the preparation of traditional athletic games, the decline of the tradition in the Late Antique period, and its revival several centuries later, right up to the reintroduction of the Olympic Games in its modern form in 1896. The exhibition included works of art portraying ancient athletes and Greek gods who were the protectors of athletic contests, as well as subjects linked with the legendary history of Olympia: marble and bronze sculptures, terracotta figurines, painted pottery, glyptic, coins and medals, paintings, engravings, and tapestries. The unique items – marble and limestone stelae with inscriptions and objects made of bone – demonstrated various aspects of Ancient Greek gymnastics from...
THE FRENCH IMPRESSIONISTS AND THEIR EPOCH. WORKS FROM THE STATE HERMITAGE COLLECTION

Hermitage • Vyborg Centre
Vyborg
19.04.13 – 27.10.13

The latest exhibition in the Hermitage • Vyborg Exhibition Centre gave visitors the opportunity to see part of the Hermitage’s rich collection of Spanish art. The display featured works by Spanish painters, armourers, and masters of decorative applied art from the 14th to 19th centuries.

The exhibition has the largest collection of old Spanish painting outside Spain. The exhibition included twenty canvases painted between the late 16th and early 18th centuries. Along with works by little-known artists, the display featured works by the masters who made Spanish painting famous throughout the world – Velázquez, Zurbarán, and Murillo.

The armourer’s art in Spain was an outstanding and original national cultural phenomenon. It had its traditions and special characteristics, and was notable for the highly professional skill of the armourers and the original aesthetic views of the decorative artists who adorned various items of armour. The Spanish section of the Hermitage Arsenal contains around 40 items of fighting and hunting equipment, 27 of which (16th – 19th centuries) were displayed in the exhibition.

The Hermitage has one of the best collections of Spanish applied art outside Spain. The exhibition featured the most characteristic works of Spanish masters from the 14th to 19th centuries. They were objects for both religious and everyday purposes: pieces of jewellery and bone carvings, enamels, glass items, patterned Spanish fabrics with combined Arab and Italian motifs, furniture, and Spanish Moorish pottery.

Svyatoslav Savvatyeyev

1890–1891 and Renoir’s unique diptych Man on a Staircase and Woman on a Staircase (1876). This work by Renoir, like a number of other Impressionist paintings, had not left the Hermitage since 1945, when they entered the museum as “transferred valuables”. The unique feature of the exhibition was that the Hermitage sent its collection of new French art in its entirety, including world-famous works from the collections of Sergey Shchukin, Ivan Morozov, Otto Krebs, and Otto Gerstenberg/Margarete Scharf in a single complex.

The French paintings were complemented by magnificent examples of sculpture both by masters of the Salon – Carrier-Belleuse, Daujou, and Gérome, and by innovators – Rodin and Degas. A separate room was devoted to French printed graphic art from the last third of the 19th century. Examples by Jongkind, Manet, Pissarro, and Renoir demonstrated the use of the Impressionist style in engraving. Celebrated series by artists of the following generation – Le Coq Canivet and Elles by Toulouse-Lautrec and Vallotton’s, Jeune and Joven, are evidence of the unprecedented flourishing of the engraving in the 1890s. Toulouse-Lautrec’s poster masterpiece The Japanese Sofa, two intimate posters by Mucha, and “decorative prints” by Grasse demonstrated the various paths of development of the modernist style in French pictorial art.

A delightful addition to the exhibition was provided by pottery and glass exhibits in the modernist style – works by Émile Gallé, the Daum brothers, the Legras company, the factory in Pantin, and pieces by famous French ceramists: Lachenal, Delaherche, and Doat. The display gave visitors the opportunity to compare the work of two brothers: sculptor Joseph Chéret, who made biscuit table decorations, and Jules Chéret, the author of sketches for The Seasons tapestry series and three prints that are evidence of the birth of the poster as we know it today.

Natalia Demina

THE NOMAD WORLD. FROM THE ARCHAEOLOGICAL COLLECTIONS OF THE STATE HERMITAGE

Hermitage • Vyborg Centre
Vyborg
19.11.13 – 11.05.14

The so-called steppe belt of Eurasia stretches in a long wide swathe from Northern China in the East across a significant part of Central Asia and Southern Siberia to the Northern Black Sea Coast in the West. Over the course of several millennia various nomadic tribes inhabited the wide open spaces of this gigantic steppe “corridor”, and it was their culture that was featured in the exhibition.

The display was structured chronologically and divided into thematic sections that demonstrated the particular characteristics of various regions of Eurasia from the time of the early nomads at the beginning of the 1st millennium BC to the formation of the Turkic khaganates in the East and the Hun invasion in the West in the middle of the 1st millennium AD.

The exhibition opened with a section devoted to the culture of the Scythian period and featuring the earliest monuments from Europe and Central Asia. A stone statue of a warrior from the Crimea was displayed in public for the first time. Finds from Scythian tombs in Ciscaucasia and the Northern Black Sea Coast, primarily gold formal objects, demonstrated the contacts between the nomads and Middle East states. Later on the Scythians lived near Greek cities, from which they obtained wine in amphorae and tableware. Greek masters made splendid cups for the nomads depicting Scythians in various mythological and epic scenes.

Gold and bronze artefacts from the celebrated Arzhan-1 and Arzhan-2 “kingly” burial mounds in Tyva, magnificent bronze casting of the Tagar tribes from the Middle Yenisey and carved horn items from the Aymyrly burial mound are evidence of the genuinely traditional character of the art of the Asian nomads.

The exhibition went on to feature artefacts from the Hermitage’s world-famous collection from the excavations of the Pazyryk burial mounds in Altay. The unique objects made of wood, felt and leather, which had been preserved in ice lenses that had formed in the deep graves of the nobility, give an idea of the nomadic culture with an ethnographic completeness that is rare for ancient times.

This section also included gold adornments from Peter the Great’s Siberian collection, one of Russia’s first museum collections.

The thematic section covering the following period in the development of Eurasian nomadic culture was represented by finds from the Hun burial mounds of Noin-Ula. Of special interest among them

Natalia Demina

TEMPORARY EXHIBITIONS

SPANISH ART IN THE COLLECTION OF THE STATE HERMITAGE MUSEUM

Hermitage • Vyborg Centre
Vyborg
19.04.13 – 27.10.13

The time of their introduction and heyday to the period of their decline. A separate section of the exhibition was devoted to the first direct reference to the tradition of Ancient Hellenic competitions in the New Era – the Panathenaic games organized in 468 BC. There was also an account of the history of the archaeological excavations of Olympia in the 19th to first half of the 20th century: this section spectacularly illustrated the first publication of finds, works of archaeological graphic art, and fragments of architecture. Besides residents of Kazan and other cities in Tatarstan and Bashkortostan, the exhibition was visited by numerous competitors and visitors to the Universiade.

Dmitry Alekseev
were examples of polychrome fabrics and felt with appliqué dating from the late 1st century BC to the early 1st century AD. The section also featured artefacts of the warlike Sarmatians, who re- placed the Scythians in the Northern Black Sea steppes, including adornments from the Khotinlakh burial mound that contained the rich burial of a priestess. The period of the Great Migration in the middle of the 1st millennium AD turned over a new page in the history of the nomadic tribes of Eurasia. Gold artefacts in the so-called polychroinic style, bronze cauldrons of a specific shape, weapons, and harness decorations represented the culture of the European Huns.

The last section of the exhibition was devoted to the medieval nomads. Stone sculptures of warriors, along with other items of material culture, came from various places in Central Asia, demonstrating the widespread influence of Turkic tribes over a huge territory. A particular theme was Turkic runic writing, recorded mainly on memorial steles. The exhibition included a rare find: a runic inscription on a wooden stick from Kirghizia. European artefacts from this period were represented by the magnifi- cent hoard from Malaya Perekopchepina, which, in the opinion of researchers, is the burial of the Bulgarian khan Kubrat, well known from medieval chronicles.

Konstantin Chugunov

THE WORLD OF THE RUSSIAN NOBILITY. UNDER THE FAMILY CREST AND THE IMPERIAL EAGLE

Yusupov Palace, St. Petersburg
03.22.13 – 30.03.14

This exhibition was the second in the “World of the Russian Nobility” series organised by the Hermit- age and the Yusupov Palace to mark the 400th anniversary of the House of Romanov. It was displayed in the Yusupov Palace’s Nikolaiyevsky (Nicholas) Room. Around 300 exhibits from the Hermitage collection reflected state, military, and family heraldry in the Russian Empire from the 18th to early 20th centuries in coins and medals, paintings, graphic art, books, and objects of applied art. Many of the exhibits were shown in public for the first time. The section devoted to state heraldry included the history of the emblem of the Russian Empire. Pieces from the Coronation and Staff services “with emblems” helped to trace the evolution of depictions of the Russian two-headed eagle. Album leaves in honour of the coronation celebrations featured reproductions of the Imperial regalia and the order of the ceremonial procession. The outstanding exhibits were the uniforms and attributes of court officials, including the herald’s staff and the cham- berlain’s keys, which once indicated their specific duties at court.

The theme of military heraldry highlighted the use of heraldic symbols in the Imperial guard. The na- ture of the spirit of the military capital led to the reconstruction of standards and awards, as well as officers’ uniforms, helmets, broadswords, and marks of distinction of Russian regiments. Particu- lar attention was aroused by a child’s Horseguards officer’s tunic and cartridge-pouch that once be- longed to Prince Nikolai Yusupov. The display featured a reconstruction of the table setting for the annual reception in the Winter Palace for holders of Russian honourable orders. It included pieces from the St. George Service made at Francis Gardner’s factory on the personal commission of Em- press Catherine II. Family heraldry was represented by four of Russia’s oldest families – the Yusupovs, Sheremetevs, Stroganovs, and Golitsyns. Heraldry enables the provenance of these noble families to be traced back to the descendants of Lithuanian princes (the Golitsyns), Tatar khans of the Nogai Horde (the Yusu- povs), the Russian service class (the Sheremetevs), and merchants (the Stroganovs). Many of them were related to one another, and the Yusupovs were also related to the Imperial family. They all received their titles and coats-of-arms in the 18th century, handing down their family traditions and customs from generation to generation.

Official heraldic depictions were invariably used in the everyday life of the Russian nobility. Coats-of- arms on personal belongings confirmed the legal inheritance of these items by descendants. The mem- ory of their former owners is preserved in paintings, engravings, and miniature portraits that give a visual idea of the outstanding personages of their time. The style of life of the nobility was illustrated by exhibits of varying purpose with the family coats-of-arms and a snuffbox with the Golitsyn coat-of-arms. The objects with heraldic depictions that have survived are reminders of the aristocracy in Imperial St. Petersburg with its cult of noble honour. It is not only the grand titles and names of representa- tives of the Russian nobility that have gone down in the history of the Russian Empire, but also their military exploits and service to the state.

Irina Bagdasarova

PETER THE GREAT. AN INSPIRED TSAR

Hermitage • Amsterdam Centre
09.03.13 – 13.09.13

The seventeenth State Hermitage exhibition held at the Hermitage • Amsterdam Centre since 2004 was devoted to Peter I. It marked the official launch of the Netherlands-Russia Year. The official opening took place on 8 April 2013 and was attended by Russian President Vladimir Putin and Her Majesty Queen Beatrix of the Netherlands. This large-scale display consisting of over 4,600 works of pictorial and decorative applied art, items of armour and military accoutrements, instruments and tools, coins and medals, documents, books, and natural rarities from the Hermitage collection demonstrated the many-sided personality of the first Russian Emperor – an outstanding statesman and military leader, seafarer and collector, a tire- less and inquisitive labourer who mastered a variety of crafts and showed his talents in many areas of human activity.

The Dutch public were already familiar with some of the exhibits from previous Hermitage exhibitions. However, this was the first time Amsterdam had seen such a comprehensive display of early monu- ments from “Peter I’s Siberian Collection”, weapons and military accoutrements from the North- ern War, scientific appliances and instruments, clothes from the Emperor’s wardrobe and items of the personal collection of the Tsarina, fine arts, books, and objects of applied art. Many of the exhibits were shown in public for the first time. The exhibition included a rare find: a runic inscription on a wooden stick from Kirghizia. European artefacts from this period were represented by the magnifi- cent hoard from Malaya Perekopchepina, which, in the opinion of researchers, is the burial of the Bulgarian khan Kubrat, well known from medieval chronicles.

Konstantin Chugunov

Palace and a doorman at the Yusupov Palace, each bearing the family coat-of-arms. Heraldic art was reflected in the design of official gifts and memorial items. Of special interest were the gold objects: a presentation cup with the Stroganov coat-of-arms and a snuffbox with the Golitsyn coat-of-arms. The objects with heraldic depictions that have survived are reminders of the aristocracy in Imperial St. Petersburg with its cult of noble honour. It is not only the grand titles and names of representa- tives of the Russian nobility that have gone down in the history of the Russian Empire, but also their military exploits and service to the state.
THE PATRIOTIC WAR OF 1812 THROUGH THE EYES OF CONTEMPORARY VISITORS

The temporary exhibition “The Thunder of 1812...” was on display for 89 days – from 26 December 2012 to 7 April 2013 – in the Winter Palace’s Armorial Hall and Picket Room, through which the majority of museum visitors have to pass. A total of 320,000 people visited the exhibition, both as individuals and in organised groups.

A survey by questionnaire of Russian-speaking visitors was carried out on a random basis throughout the period of the exhibition. Because of the exhibition’s military content, there was not the usual predominance of female visitors: at 54% they only just exceeded the number of male visitors (44% of respondents). There were many young people under 30 at the exhibition, accounting for half the number of visitors. A significant number of respondents (a third of all visitors) were from the older age group (52 and over). A fifth of all visitors (20%) were people aged between 31 and 50. The majority of visitors had a high level of education – half of those questioned had completed higher education, and one in five had incomplete higher education. Respondents with secondary education made up around a quarter of all those who took part in the survey. The predominant occupations were specialists with technical and humanitarian education. Many people in employment visited the exhibition, accounting for 45% of all visitors. The top five occupations were teachers in higher and secondary education, professionals in the art field, engineering-technical employees, middle managers, and servicemen. Students in higher and secondary education accounted for a large section (35%). People not in employment (mainly retired) made up about a fifth (19%) of the total number of respondents.

Social Make-up of Visitors to the Exhibition “The Thunder of 1812...”

(percentage of the total number of respondents)

<table>
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<tr>
<th>Category</th>
<th>Percentage of Respondents</th>
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<tbody>
<tr>
<td>Students</td>
<td>13</td>
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<tr>
<td>Secondary school students</td>
<td></td>
</tr>
<tr>
<td>Students in higher education</td>
<td>22</td>
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<tr>
<td>Employees</td>
<td></td>
</tr>
<tr>
<td>Teachers and lecturers</td>
<td>8</td>
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<tr>
<td>Artists, directors, ballet dancers, photographers</td>
<td>5</td>
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<tr>
<td>Engineering-technical employees</td>
<td>5</td>
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<tr>
<td>Managers</td>
<td>4</td>
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<tr>
<td>Servicemen</td>
<td>3</td>
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<tr>
<td>Businessmen, commercial employees</td>
<td>2</td>
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<tr>
<td>Medical employees</td>
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<td>Lawyers</td>
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<td>Service industry employees</td>
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<td>Poets</td>
<td>2</td>
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<tr>
<td>Ministry of Internal Affairs employees</td>
<td>2</td>
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<tr>
<td>Media employees</td>
<td>1</td>
</tr>
<tr>
<td>Book publishers</td>
<td>1</td>
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<tr>
<td>Clergymen</td>
<td>1</td>
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<tr>
<td>Accountants</td>
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<td>Economists</td>
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<td>Financiers</td>
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<td>Civil servants</td>
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<td>Workers</td>
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Two thirds of those questioned (65%) had heard about the exhibition before visiting the museum. The sources of information were headed by the Internet (28%), 13% of respondents quoting the official Heritage website. In second place was word of mouth (21%), then TV (9%). Very few people mentioned newspapers, radio, or street advertisements.

A third of those questioned (30%) said they had come to the temporary exhibition for reference purposes – “out of curiosity” or “for general knowledge”. However, the majority of respondents had specific motives for visiting the exhibition and listed a wide range of subjects and matters that interested them. Three types of specific motives can be discerned: artistic-aesthetic, historical, and cultural; each with its own precisely defined subject field. Those with artistic-aesthetic motives (40%) concentrated on matters such as the quality characteristics of weapons, uniforms, portraits and battle paintings, medals, personal belongings of participants in the Patriotic War, banners and standards, and works of graphic art. Those with a historical motive were concerned with the history of the War of 1812, the course of the Battle of Borodino, the biographies of commanders of the Russian and French armies, the outward appearance of those who fought in the battles and heroes of the Patriotic War, and documentary evidence of the military action. The priorities of those visiting the exhibition with a cultural motive (30%) were as follows: the Patriotic War through the eyes of contemporaries and descendants, the sources of the spiritual strength and heroism of the Russian people, the life of Russian society during the war, and the daily lives of those taking part in the war, particularly the military leaders.

The exhibition was highly rated by the public, receiving positive marks from 95% of respondents. Three-fifths of those questioned (61%) were particularly appreciative: “splendidly organised”, “great, delighted by the abundance of exhibits”, “very interesting, I learned a lot of new things and could imagine that period”, “the first time, as far as I know, that such an encyclopaedic reflection of the War of 1812 has been given”, and so on. Some respondents (55%) expressed negative observations about the exhibition, largely because they did not consider the range of exhibits comprehensive or the accompanying information sufficient.

On the whole, the exhibition had an intense and many-sided effect on the spiritual world of visitors, influencing their emotions, minds, and will. Respondents lived through the heroic paths of the victory over Napoleon’s army, immersed themselves in the spiritual atmosphere of the time of confrontation between Russia and Napoleon, added to their knowledge of the Patriotic War of 1812, and desired to know more.

Alexey Roshchin
and commercial employees, researchers, teachers, and economists; 35% were students at secondary and higher education establishments.

Social Make-up of Visitors to the Exhibition “The Wisdom of Astrea” (percentage of all respondents)

- Students in higher education: 28%
- Students in secondary education: 7%
- Employees: 16%
- Engineers-technical employees: 11%
- Researchers: 6%
- Teachers and lecturers: 4%
- Economists: 4%
- Professionals in the art field: 3%
- Medical employees: 3%
- Lawyers: 3%
- Accountants: 3%
- Managers: 3%
- Social workers: 2%
- Media employees: 1%
- Servicemen: 1%
- Workers: 1%
- Non-employed:
  - Retired people: 1%
  - Housewives: 2%

41% of those questioned had known about the exhibition before visiting the Hermitage. The main sources of information named were the Internet at 24% (9% of respondents indicated the official Hermitage website) and word of mouth at 8%. Media outlets were also mentioned – newspapers and magazines, street posters, TV, and radio.

38% of respondents said they had visited the exhibition for “general familiarisation”, whereas 62% had specific motives: historical-cultural (40%) and artistic-aesthetic (22%). A significant section of visitors to the exhibition were interested in a range of matters connected with conspiriology, history, culturology, art history, and aesthetics.

For those with a historical-cultural motive the most important subjects were:
- the history of freemasonry
- the aims of freemasonry
- the masonic code
- freemasonry’s link with Christianity
- freemasonry as an organisation
- the structure of masonic lodges
- masonic rituals
- how people were recruited to masonic societies
- well-known freemasons
- the influence of freemasons in Russia
- modern freemasonry.

For visitors with an artistic-aesthetic motive the priorities were:
- household objects and works of art used by freemasons
- masonic signs and symbols
- the combination of the aesthetic and utilitarian in objects with masonic symbols
- the influence of freemasonry on Russian art.

The exhibition was highly rated by the public, receiving positive evaluations from 94% of respondents. The average rating was 4.5 out of 5, and three out of every five respondents (58%) gave it the highest mark.

The percentage of visitors who expressed dissatisfaction with the exhibition was only 6%. The factors influencing their comments were, firstly, a lack of information and, secondly, their negative attitude to freemasonry, which some visitors considered to be a secret society of a satanic persuasion whose aim is world domination.

- It is essential to give more information about the masonic movement in Russia (Kazan, female, aged 21, incomplete higher humanitarian education, student).
- Interesting exhibits, but unintelligible without a guide. Too few explanations (S. Petersburg, male, aged 32, higher legal education, lawyer at a large private enterprise).
- The exhibition conveys the spirit of freemasonry, but freemasonry to me is akin to Satanism (S. Petersburg, female, aged 21, incomplete higher education, student).
- Despite the fact that the exhibition is of interest, the exhibits can alienate and cause a certain hostility and even repugnance (S. Petersburg, female, aged 22, higher artistic education, artist).

A third of visitors (31%) restricted themselves to short emotional evaluations, the most common of which were “interesting”, “admiration”, “delight”, and “amazement”.

46% of visitors gave detailed positive evaluations, mentioning the exhibition’s influence on their knowledge, emotions, and vocation. The results of the survey show that the exhibition was an effective means of broadening people’s knowledge about freemasons, gave a lively sense of the masonic move- ment, and stimulated the desire to learn more about the subject. 

Aleksey Rashchin
We asked visitors to write something in their own words about the exhibition. 73% of visitors responded to this request and 83% of the comments were positive. 27% contained insignificant criticisms of the exhibition space. The responses were interesting and important for us because we did not set a theme: visitors could interpret the idea and concept of “The White City” for themselves. Our specific visitors remarked not only on the informativeness of the featured material, but also on the way the information was directed (29%). “The exhibition makes one think about one’s place of residence, gives a feeling of respect for a different culture, and is informative”; “Everything is instructive and informative: the short biographies of architects and, especially, the examples of building materials”; “I was impressed by the clarity of the models, the interesting information on the screens, and the interactivity”; “There is a great deal of interactive information, which was easy to understand and remember.”

The use of modern technologies in the exhibition was particularly topical and significant for visitors, who remarked on the high degree of professionalism of the curators (18%). “The exhibition is a professional study of the development of the architectural design of a whole city”; “The professional text creates an excellent impression”; “Splendid technical equipment and the exhibition itself. Astounding!”; “The exhibition space is fully structured on the main principles of Bauhaus”; “The exhibition is comprehensive, constructive, and professional”.

The brilliance, individuality, and unusual nature of the exhibition helped visitors to experience an emotion of unity with the image of the White City (26%): “What distinguishes the exhibition is the originality, richness, harmony, and perfection of the image of the White City”; “Wonderful exhibition, a period of time that was very interesting and astounding in its architecture”; “The discovery of a world of architecture that was new to me. It’s great! Superb videos”; “Interesting, simple, informative”; “The exhibition is excellent, this type of architecture is difficult to understand, and we do not often have the chance to see commendable exhibitions on this subject.”

The strength of aesthetic emotion experienced by visitors helped them to feel part of the exhibition, despite the austerity of the materials used (26%). “Very bright, rational work of the city’s architects. Rationalism combined with aesthetics. Beautiful and even cheerful.” “I have been to Tel Aviv, but its architecture was revealed to me thanks to this exhibition”; “There was a sense of being in the city”; “Very captivating and arousing interest in all aspects of life in Tel Aviv”; “Everything was a revelation to me. A White City in Tel Aviv! I’ve never been there, but at the exhibition I walked through the city with its residents”; “A sunny city, I’d like to visit.”

The exhibition “The White City. Bauhaus Architecture in Tel Aviv” was an important event which not only formed its own target audience of professionals, but also awakened the interest of Russian visitors in the White City, in international culture and in the preservation of architectural heritage.

Tatiana Khotintseva

This was the second exhibition in the “Europe without Borders” joint research project between museums in Russia and Germany. It drew a huge media response in Russia and abroad; it was mentioned in TV programmes, in printed publications, and on the Internet. The exhibition was a special event – one of the most important international cultural phenomena of recent years. A survey of visitors was conducted throughout the period of the exhibition (the research was carried out by means of semi-structured interviewing) with the aim of establishing the attitude to the exhibition as a whole, the degree (level) of interest in the artefacts, and visitors’ impressions and evaluations. Analysis of the collected data enabled us to understand the main trends in attitudes to the exhibition. The vast majority of visitors (75%) were from St. Petersburg, with 25% from other cities in Russia and abroad. As for the age-occupation make-up, young people from St. Petersburg and other Russian cities were fairly numerous: student groups were mainly from humanities and art colleges, with the exception of a small number of students from the Technological and Polytechnic Universities. However, the exhibition was also visited by a significant number of people in older age categories, most of whom were historians, Orientalists, artists, architects, philologists, ethnographers, and philosophers. The principal motive for the majority of visitors was the desire to see a unique exhibition: this was the reason given by 50% of young respondents and by 75% of older people.

The special characteristic of the exhibition was the large number of objects being shown for the first time in such a comprehensive and diverse display, structured in chronological and territorial terms. On the whole the exhibition was very highly rated by respondents. Analysis of the perceptions of various categories of visitors made it possible to group respondents in terms of their level of interest in the exhibition and the artefacts, the extent of their comprehension of them and the basis for their evaluations and conclusions.

For these visitors who came by chance – those from other cities and a small number of St. Petersburg residents – the perception of the whole exhibition or even a small part of it was fairly difficult for a number of subjective reasons, but mainly regarding the volume and specifics of the material and the complexity. In their view, of the exhibition’s structure.

Visitors in this group, as already mentioned, were mainly young or middle-aged people from other cities who were visiting the Hermitage for the first time and saw exhibitions in the General Staff Building as a continuation of the Hermitage display. The majority of visitors who came specifically for this exhibition (53%) were well prepared for it. Some respondents gave their main motive as a professional interest in archaeological artefacts from the Bronze Age. These visitors, who rated the exhibition very highly, noted the logical structure of the diverse material, its clear division by subject and the possibility of comparisons and “guesses” in the viewing process.

Among this significant group, who had a common interest in the subject and whose ratings coincided, one can identify two groups of respondents whose perception had particular characteristics reflected in their level of interest in the exhibition as a whole and in individual artefacts.

The first group included young visitors with specific experience of archaeological artefacts – those who had visited similar exhibitions in the past or were engaged in studying this subject. Students mentioned, in particular, “the possibility of comparing artefacts from various regions in which each group of objects features not only information about the items but also the spirit of the time.” Young visitors noted a successful element in the display of artefacts: no specific showcase or exhibits in the showcases attracted particular attention, leading to an equal perception of all the artefacts.
PERCEPTION AND EVALUATION OF THE EXHIBITION OF MASTERPIECES OF TWENTIETH-CENTURY ART FROM THE ALBERTINA COLLECTION

The exhibition attracted a total of 250,000 people. The make-up of the public was typically dominated by residents of St. Petersburg (75%), women (71%), young people (half of the total), and the equal number of middle-aged and elderly visitors (44%) who had the profile specialties for the Hermitage humanities and art. The public was dominated by those who regularly visit the Hermitage and its temporary exhibitions, whose visit on this occasion was of a specific character. This was the exhibition’s target audience, as shown by the principal motive for their visit – interest in art (including twentieth-century art) as a whole, particularly Expressionism, the collection of the Viennese museum, the desire to refresh their impressions from a recent visit to Albertina, and the special interest of professionals. The exhibition was highly rated by the overwhelming majority (96%) of those questioned. The comparatively small amount of contradictory and negative ratings shows that it was not controversial. Among the most frequent descriptions were “emotional”, “interesting”, “beautiful”, and “harmonious”. Others included “vivid”, “dynamic”, “colourful”, “rich”, “absorbing”, “inspiring”, and “attractive”. Judging by these responses, the exhibition exercised a powerful emotional-aesthetic influence on visitors. It is very instructive that only 3% of respondents called it incomprehensible and alien, and only 1% said it was boring.

The majority of visitors had prepared for the exhibition in advance. They are now not merely tolerant towards twentieth-century art, but include it among their artistic priorities. The work of many of the featured artists was, to some extent, familiar to them. Each survey reveals visitors’ preferences. In this case, almost all of them (98% of respondents) – and that is an indicator of the success of the exhibition – convincingly answered the question as to whether certain works appealed to them. The fairly extensive list included almost all the works on display in the exhibition, and the leadership of some of them was not overwhelming; this is evidence that the exhibition was perceived in its entirety and quite evenly. The works most frequently mentioned were: Giacometti’s Peace (32%), Kokoschka’s London. Small View of the Thames (11%), Modigliani’s Young Woman in a Shirt (9%). One judge not by individual masterpieces but by the collection of works of a single artist, the top places in the list of preferences were occupied by Nolde and Kokoschka (25% and 24% respectively). This make-up of the leading group might have been foreseen. Almost all the works quoted were central to the exhibition, they are paintings by celebrated artists, and the ordinary visitor always shows a preference for landscapes and works that exude a positive emotional mood and are more realistic. So it is not surprising that the preferred works included Giacometti’s painting – not the most important work in the display, but attracting attention by its “unusual technique”.

However, a number of works, mainly those by Kirchner, aroused a negative reaction with some visitors. They were perceived as “unnatural in colour” and “unpleasantly deformed”. The fact that twentieth-century art is not fully accepted is not news. Some works always offend and shock a certain section of the public, who espouse criteria of bruensness to life and conservative tastes. The majority of those who visited the exhibition were aesthetically prepared to view classics of modern art. They were guided by adequate criteria for the evaluation of Expressionism and were responsive to its principal means of artistic imagery – colour, an ability to experience vivid emotions, empathy, association, the interpretation of works, and the deriving of pleasure from them. It is quite natural that visitors who had experienced the power of the influence of works they had seen in the exhibition acknowledged them as topical. Judging by the most common response – “although these works were painted long ago, I sense their link with the present day” – Expressionism for them has not aged and is close to the spirit of our time.

It can therefore be said without doubt that for the overwhelming majority of visitors the exhibition of masterpieces of twentieth-century art from the Albertina collection was topical and timely.

Irina Bogachyova
Peter the Great, An Inspired Tsar

Peter, the first Tsar, was a man of many interests and talents. As a reformer, a military leader, and a collector, he was known throughout Europe as a man interested in various aspects of life, open to new ideas and ready to transform his country. He is presented at the "Hermitage on the Amstel" as a great organizer, a reformer, full of determination to transform his country. He is a tsar who could unite the Dutch public into a single state, as a reformer, a military leader, and a collector – a man who could be ideologically harmful.

The exhibition has been conceived "step by step": Peter as a calligrapher and engraver, as a framer, as a cabinet maker, as a carpenter, as a clockmaker, as a goldsmith, as a jeweller, as a scientist, as a technologist. The most important exhibition is Peter I himself – a walking encyclopaedia who is, alas, still unknown and misunderstood.

The exhibition's organisers have decided not to show the material evidence, but have chosen an ordinary order to demonstrate the theme better. Exhibits of different materials and from different periods are included in the same showcase, but they blend surprisingly well with one another – a clock and a lace mantle. The exhibition is "mens sana in corpore sano", but, in fact, it is vice versa:

11 a man has a healthy spirit, his body will also be healthy.

Visitors will learn about the history of the Olympic Games, see sculptures of ancient heroes and gods and antique vases depicting sporting contests. The display also includes painting and graphic art interpreting Ancient Greek myths. The imposing display (around 300 exhibits) features a significant number of items that are being shown for the first time, and they have been brought into the scholarly milieu thanks to their publication in the catalogue specially compiled for the exhibition.

The Wisdom of Astrology. Freemasonry in the Eighteenth and First Third of the Nineteenth Century – Objects in the Hermitage Collections

It must be admitted that knowledge of the Masonic movement in Russia is now very sketchy, but thanks to this exhibition it is possible to get an idea of Masonic rites and rituals (the exhibits include aprons, gloves, pinafores, a hammer, dividers, etc.). What Russian and translated literature the Brotherhood of Freemasons read and what songs they sang (the showcases contain instruments, music, and masonic symbols) is shown in the exhibits. Freemasons were reading figures in the social-philosophical movement of freemasonry.

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The display is very timely. The only problem is that when a secret becomes generally known, it leads to fatigue and sadness. All the mysteries that excite the imagination are solved rather too simply. The flowery rhetoric fades, the paths and tracks straighten in their striving for comprehensible concepts. But, strange as it may seem, the exhibition confirms that the objects themselves save the human being from the same kind (engravings, aprons, portraits of noble masters, books, insignia, medals, ribbons, wallets). And all of them bear Masonic hieroglyphs. But looking at them is not boring.

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nightmare, the Second World War, the division of Germany after the war and the appearance and predominance of radical art strategies in the 1960s and 1970s. The comparison throws up surprising similarities.


The exhibition begins with images of war – the First World War, which was probably reflected most poignantly in German art: Walter Gramatz’s The Great Fear, which turns a man into a dark, colourful mishmash with enormous insane eyes that look out at the viewer. It is followed by images of the Great Depression, a dark, colourful mishmash with enormous insane eyes that look in the eyes, in a literal sense.

Kira Dolinina, “Corporate Pride”, “Kommersant-Weekend”, 3 June 2013

An exhibition entitled “Corporate Unity. Group Portraits of the Dutch Golden Age from the Amsterdam Museum” has opened at the State Hermitage. The title, which sounds a little awkward in Russian, conceals one of the most sumptuous of this season’s visiting exhibitions at the Hermitage. On this occasion twelve canvases are on display in the Nicholas Hall, the largest and most esteemed exhibition hall in the Winter Palace. Just twelve, but what canvases: they are huge, pompous, austere, and dark paintings which, in their rarefied multi-figure existence most directly typify the museum from which they come and the unique genre they represent.


This small exhibition, which nevertheless occupies the whole Nicholas Hall, is unique: specialists are unanimous in their opinion that these group portraits, so popular in the Netherlands, have never previously left their own country, but have now come to meet their “brothers” in Russia. Thanks to this exhibition, which can be seen in St. Petersburg until the beginning of September, the Hermitage has been given the opportunity to draw public attention to two paintings from its own collection by displaying them alongside their Dutch counterparts. They are group portraits of the Arquebusiers Corporation by Dirk Jacobs. The comparison turned out to be “like in our favour”: the Hermitage’s experts assure us that our paintings have been preserved in better condition with less restoration.

Alina Tsipko, “‘Peter I’s Teacher has Been Brought to the Hermitage’”, “Noveskoye Vremya”, 27 June 2013

Presentation of Sculptures by Quinto Martini

The Hermitage is developing its traditional contacts with Italy by showing a small exhibition of Martini’s works. The portrait of Mary is influenced by Renaissance art. The sculptor saw Nature as a snooping nude woman. Martini’s large Rooster is a pompous braggart, the top dog in the village.

V. Sh. “Martini’s Girl”, “Garot (812)”, 24 June 2013

The Hermitage exhibition is not very large, occupying only the Moor Room, but is, nevertheless, very rich in content. It features all the aspects of Martini’s art: drawings, two paintings, and sculptures of bronze, marble, and stone. The five largest and most outstanding works in the display were presented to the Hermitage as a gift.

As you enter the exhibition your attention is immediately arrested by the bronze figure of an old woman with a box on her head to shelter her from the rain. The expressive face of the Braggart (1981) looks sadly out at the viewer from underneath the box. She has a couple of coins in her outstretched hand. Quinto Martini belongs to the realist movement in art, but the human figure is portrayed in a gen- eralized way, with no superficial details. This makes his sculptures particularly expressive.

“Quinto Martini in the Hermitage”, “Opera +”, June 2013

Corporate Unity. Group Portraits of the Dutch Golden Age from the Amsterdam Museum

The Hermitage exhibition will not include the principal masterpieces of corporate portraiture: Rembrandt’s The Night Watch and Frans Hals’s eiffelmen have remained “at home”. However, the portraits that the Amsterdam Museum is showing in St. Petersburg highlight the essence of the genre far more accurately. Against the background of the perfect, well-defined, and masterfully produced standard paintings that makes up the rich collection of the Amsterdam City Museum, one realises to what extent Rembrandt’s clients would have been disappointed by the end result: his “portraits of members of the Arquebusiers Guild” spilled out beyond the confines of the genre, like leavened dough out of a tub. Hals’s portraits did not invite any censure from his clients, but showing them alongside standard examples of the genre would be contradictory: those paintings are of such a degree of extravagance that they would have killed all living things around them. The Winter Palace is hosting not kings but a national embassy. It is a rare opportunity to look History in the eyes, in a literal sense.

Kira Dolinina, “Corporate Pride”, “Kommersant-Weekend”, 24 June 2013

White City. Bauhaus Architecture in Tel Aviv

The display is in the contemporary art rooms in the General Staff Building. There is a great deal of material, using all the traditional ways of presenting the history of architecture: photographs, texts, banners, models, and screens with talking heads. Unfortunately, there is no original graphic art and the models could have been more numerous. The main highlight is provided by several screens with visualisations of designs from the 1930s. You sit on a chair, see a photograph of a house, then look at a screen on which the building is transformed from a plan into a model, demonstrating the designer’s basic ideas along the way. There is an accompanying text to explain what is what.

Konstantin Budarin, “Tel Aviv Bauhaus”, “ART 7”, 23 June 2013

Utopia and Reality. El Lissitzky, Ilya and Emilia Kabakov

This is a very striking exhibition. Everything in it is striking: for one thing, it is located on the Winter Palace’s celebrated second floor, where the French paintings counted by Moscow are housed – it exists in a vacuum with rarefied air that is almost unsuitable for life. And for another, that air is the product of the works in this display – indeed, Lissitzky’s passionate utopia and the misanthropic anti-utopia of the Kabakovs are not at all designed for comfortable viewing by idle wanderers. And, finally, the whole display is structured on very precise opposition that hold in an iron vice – forms and words, construction and deconstruction, flight and immersion, future and past, external and internal.


At the exhibition “Corporate Unity. Group Portraits of the Dutch Golden Age from the Amsterdam Museum” from the George Economou Collection!
time enter into a dialogue. If you listen attentively to this “conver-
sation”, you can detect a conflict that can develop into general in-
comprehension.

Zinaida Arsentieva, Boris Oskin, “Today the Thousand-Year
Past is Collapsing // Today the Fundamentals
of Worlds are Being Reconsidered”, “Vecherny Peterburg”,
16 September 2013

The Bronze Age. Europe without Borders. 4th – 1st Millennium BC

Russia’s premier museum has been preparing for this exhibition for a
long time in conjunction with German museums. It features unique
exhibits, obtained and studied by scholars in both countries. They in-
clude artefacts that came into the Hermitage collection after the
Second World War. The date of the opening – 21 June – also aroused
rumour was even put out that this circumstance might lead to Ange-
lia Merkel cancelling her planned visit. However, the rumours turned out
to be no more than that, and the two Heads of State attended the
opening ceremony.

Sergey Tichenko, “A German Echo of Museum Disputes”,
“Vedomosti. Friday”, 28 June 2013

Markus Lüpertz. Morning or Midborder

For the whole of a summer work by the contemporary German sculp-
tor Markus Lüpertz – “Morning or Midborder” – is “breathing fresh
air” in the Great Courtyard of the Winter Palace. The bronze man in
blue shorts stands right by the entrance to the palace. He cannot
be seen from the gates (he is screened by trees and the fountain),
but once seen, he will not be forgotten. His huge, truly open
eyes are particularly well done – and the ancient mask clutched
in his left hand.

“Indoclate”, September 2013

From Guercino to Caravaggio. Sir Denis Mahon and
Seventeenth-Century Italian Art

One of the oldest exhibitions of the season has opened at the Her-
mitage: it features seventeenth-century Italian art “From Guercino to
Caravaggio” but is by no means a monographic narrative of the
great masters of the 17th century. It is a solemn dedication to a man
who, by word and deed, raised Italian Baroque painting to the height
of fashion with art experts – the art historian and collector Sir De-
is Mahon.

Kira Dolinina, “A Collector of Stylish Discard”,
“Vecherny Peterburg”, 29 July 2013

Visitors to the exhibition are, of course, provided for in any event:
it’s no joke that about twenty paintings have been loaned by Ital-
ian museums to complement the Hermitage’s own masterpieces.

The Hermitage has only one Caravaggio (“Lute Player”, but the dis-
play features as many as seven works by the “great troublemak-
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of Mark Bashmakov, an academician at the Russian Academy of Edu-
cation – are supplemented by books from the Hermitage collec-
tion. – The evolution of the “lived artiste” is traced as thoroughly as
possible: from its first classic example – “Parallèlement”, a col-
lection of verses by the “prince of poets” Paul Verlaine in Pierre
Bernard’s graphic vision – to the last creative experiments of Salv-
dor Dalí. Chagall’s legendary “Dead Souls” is presented not in the
form of uncoordinated leaves of graphic art, but as a fat folio remi-
nant of old books.
Svetlana Rubkina, “Lit Not the Literature for the Masses”, “Moye Izvestia”, 24 October 2013

Giampietrino. Christ Wearing the Crown of Thorns.
From Vladimir Kanovsky’s Collection

The Hermitage is today launching an exhibition of Christ Wearing the
Crown of Thorns by Giampietrino, one of Leonardo da Vinci’s
best pupils. – The subject is taken from St. John’s Gospel: “Then
Jesus was set forth, wearing the crown of thorns and the purple robe.
And Pilate went out and said unto them, Behold the man!” (John 19:5).
Giampietrino worked primarily with this subject matter. The Hermit-
age has other paintings by Giampietrino: The Penitent Mary Mag-
dalene in the Leonardo da Vinci Room and Madonna and Child
Christ with the Symbol of the Trinity, and St. John the Apostle in the
museum’s reserves.

“A Painting by Da Vinci’s Pupil is to Go on Display in the Hermitage”, “Gord (182)”, 2 October 2013

Masterpieces of Twentieth-Century Art from the Albertina-Baltteller Collection

The whole exhibition is very subtly “orchestrated”: the curators’
traditional, not to say conservative, standpoint is evident in their
approach to the display. It immediately becomes clear that they, like
few others, love and value the art being shown, letting each paint-
ing in the room shine separately. Opportunities for direct emotional
perception of the Expressionists in museums even a hundred years
ago are so few that they are now limited exclusively to individual ex-
perience. In Russia, however, where twentieth-century art has not
entirely become a compulsory part of the canon, chances for visi-
tors to get a feeling for the original intonation of these works are
increasing.

Pavel Gershenkron, “A Garden of Expressionism”, “Art 1”, 19 October 2013

Despite the ceremonial nature of its title, the exhibition, in the Win-
ter Palace’s Nicholas Hall looks very light and airy. There are not
many exhibits – just 55 works and graphic art, but they are arranged in such a way that each canvas and leaf can be
studied from various points of view – close up or at a respect-
able distance. This is one of those rare occasions where a majes-
tic interior does not hamper perception of works of different age
and disposition. On the contrary, the cool beauty of the room
works in favour of the concept precisely formulated by the cura-
tors and accurately reflected in the display. This exhibition demon-
strates that the most varied artistic movements can, nevertheless,
speak the same language, mutually inspiring one another. And the

Architecture the Dutch Way, 1945–2000

The epigraph to the display is the relations between our countries in the
pre-war period. Dutch architects were among the first to re-

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Olga Mamayeva, “All the Silver of the Empire”, “Vedomosti. Friday”, 6 December 2013

A Christmas Scene. From the “Christmas Gift” Series

The leitmotif of the exhibition is the Magi’s gifts to the Infant Christ.
The centrepiece of the display is the Gift service, which includes
numerous vessels of Oriental shapes, with painting that persistent-
ly repeats the theme of gifts or presents – the works themselves are
called “gifts to the museum’s visitors”. The porcelain takes various
forms: there are traditional tableware, decorative dishes, figures for
decorating the Christmas tree and even porcelain greetings cards.
They differ both in style and in their painted designs: from reminis-
cences of Byzantium, in which the brilliance of the Holy Sophia’s mosaics can be discerned, to socialist realism, abstraction, and imi-
lations of photographic prints.

Yevgeny Avramenko, “The Japanese have Charmed
us with Things”, “Izvestia”, 18 November 2013

More than thirty bronze figures are on display in a huge space full of
light next to Ilya Kabakov’s famous installation The Red Wagon.
Degas actually made only one three-dimensional sculpture in his
life, and that was of wax. It is not immediately clear how these works
came to be side by side. Is the mischievous Moscow concep-
tualist now to be regarded as a classic sculptor? Or is the French
master, who has always been regarded as an Impressionist but with
reservations, now to be considered differently? Among the artist-
tic experiments of the 20th century and not the 19th? The answer
in all cases is probably yes. The juxtaposition is not an an-
swer, but a question – an enigma that everyone has to work out for
themselves.

Dina Gin, “Born after their Creator: Degas Sculptures in the Hermitage”, “Fontanka.ru”, 26 December 2013

Edgar Degas: Figures in Motion

of the Impressionists it was Degas who was, perhaps, most suc-
cessful in conveying motion – by the curve of a dancer’s figure or the
gesture of a female circus rider, by unconventional compositions... The
collection includes only one sculpture during his lifetime – a four-


TEMPORARY EXHIBITIONS
In 2013, the Department of Scientific Restoration and Conservation (headed by Tatiana Baranova) restored 4,391 cultural and artistic objects including:

- Laboratory for Scientific Restoration of Easel Painting: 452
- Laboratory for Scientific Restoration of Tempera Painting: 10
- Laboratory for Scientific Restoration of Mural Painting: 37
- Laboratory for Scientific Restoration of Oriental Painting: 22
- Laboratory for Scientific Restoration of Graphic Works: 828
- Laboratory for Scientific Restoration of Sculpture and Semi-Precious Stones: 50
- Laboratory for Scientific Restoration of Applied Art Objects: 2,311
- Laboratory for Scientific Restoration of Objects Made of Organic Materials: 347
- Laboratory for Scientific Restoration of Textiles and Water-Soluble Paintings: 140
- Laboratory for Scientific Restoration of Precious Metals: 80
- Laboratory for Scientific Restoration of Timepieces and Musical Mechanisms: 12
- Laboratory for Scientific Restoration of Furniture: 42
- Laboratory for Scientific Restoration of Chandeliers: 59
- Laboratory for Scientific Restoration of Photos: 201

LABORATORY FOR SCIENTIFIC RESTORATION OF EASEL PAINTING

Headed by V. Korobov

TITIAN (TIZIANO VECELLIO)
THE FLIGHT INTO EGYPT
Ca. 1507–1508
For the Palazzo Andrea Loredan in Venice
Oil on canvas. 206 × 336 cm
Inv. No. ГЭ-245
Restored by A. Kuznetsov, V. Shatsky
Curator I. Artemieva

While it formed part of the museum’s permanent exhibition, the painting presented a deplorable sight. The original canvas was comprised of three horizontal pieces sewn together and later extended (possibly in the 18th century) by the addition of a vertical strip (9 cm long) along the right-hand side. In the mid-19th century, the canvas was backed on cloth that was too thin for its size by the Hermitage restorer F. Tabuntsov. This error in choosing the backing canvas became apparent very early on and caused persistent hard straining along the original seams over the whole length of the painting. There were attempts to alleviate this disfiguring effect by pasting strips of thicker canvas on the reverse side over the seams, but these did not solve the problem. Moreover, the grip of paint over the priming was not as good over these areas, with multiple instances of paint peeling and losses across the whole surface. The stretcher was unsuitable for displaying such a large-scale painting because of the weakness of the connecting pins and insufficient thickness of the planks. The original colour scheme of the painting was obscured by multiple layers of opaque, darkened, and yellowed varnish from the multiple coatings applied over the years.

The visual examination of the painting and the analytic conclusions made on the basis of the technical and technological investigation revealed a great amount of overpainting and inpainting from different periods over wide areas of the original work, which obscured it entirely in places. These interferences were most likely caused by the damage to the original paint layer sustained by the painting as a result of poor-quality restoration efforts of the 18th and 19th centuries. This information convinced the Restoration Commission that a decision had to be taken to carry out a full restoration and conservation. This was done in March 1999. According to the Commission’s work plan, the first steps had to be strengthening the paint layer and priming across the whole surface and removing the painting from the stretcher. After the backing canvas and old restoration glue were removed, the whole canvas was again stabilised and the disfigurement rectified. The seam areas were reinforced on the reverse side with belts of mica-coated paper, after which the painting was once again backed on thick linen cloth and mounted on a new stretcher.

The completion of the painstaking conservation was only the first stage before the new, challenging and demanding phase: the full cleaning of the painting by removing the dilapidated dark varnish and wide areas of old overpainting that totally concealed the original colours and even elements of the artist’s original concept. The task ahead required the restorers to have a thorough understanding of their work and act carefully but with an element of courage since they were meant to introduce significant changes to the image of the masterpiece that had been familiar for centuries. The considerable challenges and surprises that this task entailed became apparent as soon as the varnish layer was gradually thinned and as the multiple layers of old overpainting and inpainting were being removed. It became clear that there was an albumeen layer over the image of the sky and elsewhere, while some
The painting was sent to the Laboratory in 2008. It had been backed before, with conservation hems attached. Along the whole surface, multiple (over 30) vertical hard creases in the base could be seen at intervals of between 2 and 10 cm from one another, primarily in the bottom part of the painting. The canvas must have been rolled up and its lower section rumppled. There was an attempt to smoothen these textured areas of damage by applying mastic and inpainting that partly overlay the original painting. The colour of the inpainting had changed over time, and these vertical stripes became very visible. Many old losses around tears were inpainted without any restoration priming. The painting bore multiple traces of overpainting across the whole surface, which had darkened and dulled and also overlay the original layers. Alongside a very thick layer of uneven, dark retouched varnish, they both distorted and concealed the original colour scheme and even the outlines of the artist’s work. The painting was in need of a comprehensive cleaning that would remove all the later intrusions. A full-scale set of physical and chemical tests revealed that overpainting was especially wide and thick in a cloud-shaped section in the top right corner of the painting although it did not overlay the outlines of the ship masts and ropes. The overpainting extended further to the left to the light sky and downwards to the image of water. The apparently dark lower left corner was fully overlaid by a thick layer of inpainted brown varnish, while the human figures in the foreground in the right-hand section were drawn in bold strokes.

A method first tested on pilot areas was used to clean the original painting by removing later layers of varnish and overpainting across the whole surface. The work was done under a Leica MZ 6 microscope with constant monitoring under visible UV luminescence. During the cleaning process, doubts were raised as to the removal of a large cloud-shaped overpainted area in the top right corner. Its texture, colour, and tone were very close to those of the original, and it was only under a microscope that it was possible to see that the overpainting concealed craquelure and tears in the original layer. Moreover, in areas where the overpainting was thinner it was possible to discern a “warmer” original priming, which suggested that the painting under the late layer was very damaged. The final decision was based on the chemical study of pigments that confirmed the presence of Prussian blue in the sample. This proved that the overpainting was of later date than the original. The removal of this layer uncovered a layer of old luminescent varnish, which furnished further proof that it was a later addition. Besides, it became clear that the visible original priming was not a sign of wear and tear to the paint layer but rather a pictorial device of using a warm shade of reddish-brown priming, often for shadows cast by objects in the painting, a valuable element of the overall colour scheme of the painting. However, a great number of old losses in the pigment layer became apparent after cleaning, which were sometimes covered by later conservation priming. The old mastic insertions were refined, and losses filled in with new priming. The result of the full cleaning and retouching of losses was an unexpected bright romantic landscape with a cold colour palette.

References


Restored by T. Chizhova

Curator T. Kustodieva

This icon was purchased in Florence by the Russian historian Niko-
lay Likhachev for his private collection as a work of the Tuscan school of the late 14th – early 15th century. In 1923, part of this collection was bought by Emperor Nicholas II for the Alexander III Imperial Museum of Russian Art. In 1923, it was transferred to the State Hermitage, where it remained until 1992. It underwent several conservation attempts since 1933: the peeling paint and inpainting went several conservation attempts since 1933: the peeling paint and inpainting

Paul Brill, The Sea Port. Before restoration

Paul Brill, The Sea Port. After restoration

The Sea Port Paul Bril. Before restoration

The Sea Port Paul Bril.
The central part of the painting of Madonna and Child Enthroned is emphasised by the low profiled frame pasted on the obverse, profiles have been pasted and fastened by forged nails. There are high planks along all the edges which form a single frame with the profiles. The lower plank of the frame has been lost. Severe wood burn is evident along the edge and the lower rim. The central part of the painting of Madonna and Child Enthroned with Two Angels is emphasised by the low profiled frame pasted to the foundation and fastened by forged nails. All the wooden parts of the Icon have been severely damaged by the wood-fretter, especially the inside frame. Considerably damaged gilding revealed a grey restoration priming with gaping holes opening the thick dense canvas. Across the whole surface of the Icon, painting with priming and canvas was becoming detached from the support. The painting in a number of border scenes, on the top and to the right of the central panel, was damaged by burns. The halos of the Madonna and John the Baptist from the Dee- cial top held together by two perpendicular hewn bars nailed to the support and fastened by forged nails. Along the perimeter of the foundation on the obverse, profiles have been pasted and fastened by forged nails. There are high planks along all the edges which form a single frame with the profiles. The lower plank of the frame has been lost. Severe wood burn is evident along the edge and the lower rim. The central part of the painting of Madonna and Child Enthroned is emphasised by the low profiled frame pasted to the foundation and fastened by forged nails. All the wooden parts of the Icon have been severely damaged by the wood-fretter, especially the inside frame. Considerably damaged gilding revealed a grey restoration priming with gaping holes opening the thick dense canvas. Across the whole surface of the Icon, painting with priming and canvas was becoming detached from the support. The painting in a number of border scenes, on the top and to the right of the central panel, was damaged by burns. The halos of the Madonna and Child were painted in red-brown and black on top of the rough tex- ture priming lying significantly lower than the surrounding pigment layer. The whole surface of the painting was covered by later overpainting and new priming. In the upper part of the central panel above the Madonna’s head, over the green and gold background which imitates a mosaic, there is an old test clearing that was made before the painting got to the Hermitage. The cleared frag- ment reveals that the original gold had been wholly lost and poly- ment and priming had been damaged. X-ray investigations made it possible to get a clearer picture of the state of the wooden support of the Icon. It was found that the sup- port had a number of cracks where it had been glued together, espe- cially between boards two and three, and three and four. There were considerable losses of painting and priming down to the support near the figures of the Madonna and John the Baptist from the Dee-

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filed frame around the central panel may once have been decorated with overlaid elements, which were later removed together with the layer. These structures impeded the natural movement of the wood and caused deformation and cracking of the support, which in turn resulted in the paint layers being detached and destroyed. There are traces of severe burns across the whole surface of the Icon. The original painting was covered by many late restoration overpainting and priming layers from different periods, which brought about a complete change of the colour scheme and the original outlines of the figures. When the original painting was cleared of later layers, both the outlines and the size of the figures of the Madonna and Child were revealed to be different. The previously invisible chi-

ton and foot of the Virgin, as well as the stairs of the throne, could now be seen. Where the original paint and priming layers had been completely lost, the lowest layers of overpainting were retained wherever possible. In the fragment covering the joint hands of the Madonna and Child, later overpainting was left in situ despite its in-

consistency with the original, because it was not appropriate to in-

vent a “new” version of the painting. Large-scale late painting and priming inserts over losses in the right-hand side of the panel were completely removed as they were very different from the original colour scheme in hue, level (2–3mm above the original layer), and artistic quality. The removal of later overpainting revealed original layers with mechanical damage, traces of burns, and washing out of the upper pigment layer and gilded background in the central panel and the background of the border scenes. The original gilding over polymer of the outer frame was revealed. On the inner frame, later gilding over grey restoration priming was retained since the original layers had been completely lost. The restoration of the painting was carried out with the utmost care and was restricted to minor inpainting.
Room 13). All the fragments were made ready for mounting on PS-4 polystyrene tiles. The relocated fragments consisted of a very thin layer which had been much eroded. During conservations, salts were eliminated, distortion rectified, all fragments united on a single pictorial plane; plaster and pigments stabilised on a deep level, and the pigment layer cleared. After restoration, the painting became a single whole, and it is now easy to see the image. This unique work of art will take its proper place in the permanent exhibition of Central Asian art and can be included in the exhibition programmes of the State Hermitage.

**FEMALE FIGURE**
Toprak-Kala, Khwarezm, 3rd – 4th century
Loess sculpture. 176 × 66 cm (with mount)
Inv. No. XP-793
Restored by O. Viktorova, R. Kazimirova
Curator P. Louyje

The female figure was very poorly preserved because of the high salt content in the plaster. The upper layer of the sculpture had peeled off from the base and was severely damaged; there were numerous losses of sculptural relief. The sculpture was mounted on plaster of Paris, which contributed to its decay. Before the start of the work, the surface of the sculpture was treated with foam in order to preserve its shape. The plaster was then removed. Before a deep stabilisation, the loess filling of the sculpture was removed. This partly solved the salinity problem. The reinforcement was based on polyethylene glycol added to PBMA to bind the salts within the plaster. The sculpture was then turned face up on a foam plastic base. The peeling paint was additionally stabilised, and cracks and losses concealed. Then the sculpture was mounted on a new base in accordance with the applicable methodology. After restoration, the sculpture looks like a single whole, and the relief is visible again. The sculpture has been mounted on a new solid base and can be included in the Hermitage exhibition programmes.

**LABORATORY FOR SCIENTIFIC RESTORATION OF ORIENTAL PAINTING**
Headed by Ye. Shishkova

**THANGKA OF THE WHITE TARA**
Tibet, 17th century
Gum paint on Oriental silk and canvas
42 × 29 cm (image), 98 × 52 cm (framed)
Inv. No. No-1022
Restored by A. Divletkildeyeva, L. Kovaleva
Curator Yu. Elikhina

The year 2013 saw the end of the conservation of a unique Buddhist icon (thangka) known as the White Tara. “Tara”, or “Saviour”, is the most popular female image in the Buddhist mythological pantheon. The image is painted in an austere manner on a thin primed canvas using glue paints. The colour scheme is founded upon a combination of the silvery shades of green, light blue, and pink. Despite the fact that the painting had been partly washed away and covered in soot, its pearly colour was still possible to discern. It is framed in green silk, which had faded with time and changed to a warmer green colour.
The thangka was accepted for conservation in 2004 (restored by K. Kashina). It was very grimy, with a stable distortion and a number of creases over the whole surface. The paint layer was badly damaged and nearly entirely lost over 50% of the surface on the left-hand side. Where the pigments had been washed away, there were vertical liquid ingress areas with dark margins. The paint was peeling off and coming loose across the whole surface, including insect tracks, water ingress etc. The green pigment had suffered the most damage: it was crumbling in many areas. The frame was severely misshapen, the fabric of the frame had shrunk over time, causing the canvas to distort as its edges were securely sewn to the frame. The painting was badly soiled, dusty, with multiple stains of different origins and damage to the structure of the silk. The first stage of the conservation involved detaching the thangka from its frame (the frame was restored separately at the Laboratory for Scientific Restoration of Textiles by L. Kosyakova). A number of efforts were made to conserve the paintings: gentle cleaning, local stabilization of the paint layer using a gelatine solution, partial replacement of priming, levelling on a vacuum table under local stabilisation of the paint layer using a gelatine solution, partial replacement of priming, levelling on a vacuum table under local stabilisation of the paint layer using a gelatine solution, partial replacement of priming, levelling on a vacuum table under local stabilisation of the paint layer using a gelatine solution.

Step by step, the restorer and the curator were exploring new possibilities. The inpainting was applied in several stages, layer by layer, using the pointillé technique. It was very important to keep it to a minimum and limit its function to creating a background, while at the same time it was necessary to be able to see the outlines of images, including small birds to the left of the White Tara or two kiang on top of the mountain. The task was to offset the effect of lost areas as much as possible by inpainting, not resorting to overt repaint- ing but rather trying to highlight the beauty of the original. During the inpainting process, the curator was always available to provide advice on the extent to which this was necessary in various areas. After conservation, the White Tara thangka was seen together with the restored frame and once again became a single piece fit for display.

The challenges relating to inpainting were caused by the large scale of losses and the exquisitely fine painting technique. The art of Tibetan masters was widely praised for the fine and even quality of the outlines, which made it especially challenging to use inpainting for areas where pigments had been lost and to restore tiny details wherever possible. It is noteworthy that the glue-based priming and pigments were made in the Laboratory by the restorers using traditional methods.

The final stage consisted of the most labour-intensive and time-consuming process of retouching the lost painted areas. The challenge stemmed from the fact that a considerable part of the image had been completely washed away or reduced to fragments. The inpainting was applied in several stages, layer by layer, using the pointillé technique. It was very important to keep it to a minimum and limit its function to creating a background, while at the same time it was necessary to be able to see the outlines of images, including small birds to the left of the White Tara or two kiang on top of the mountain. The task was to offset the effect of lost areas as much as possible by inpainting, not resorting to overt repainting but rather trying to highlight the beauty of the original. During the inpainting process, the curator was always available to provide advice on the extent to which this was necessary in various areas. After conservation, the White Tara thangka was seen together with the restored frame and once again became a single piece fit for display.

A lot of efforts were required to compensate the priming and pigment losses and to restore the icon as a single whole. Making the priming and choosing the right shade was an important stage in preparing the areas of loss for inpainting. Experiments with priming density and colours helped to arrive at the right decision. Then every minute area of loss was filled with mastic. The challenges relating to inpainting were caused by the large scale of losses and the exquisitely fine painting technique. The art of Tibetan masters was widely praised for the fine and even quality of the outlines, which made it especially challenging to use inpainting for areas where pigments had been lost and to restore tiny details wherever possible. It is noteworthy that the glue-based priming and pigments were made in the Laboratory by the restorers using traditional methods.

The thangka had been folded many times, which together with the pointillé technique. It was very important to keep it to a minimum and limit its function to creating a background, while at the same time it was necessary to be able to see the outlines of images, including small birds to the left of the White Tara or two kiang on top of the mountain. The task was to offset the effect of lost areas as much as possible by inpainting, not resorting to overt repainting but rather trying to highlight the beauty of the original. During the inpainting process, the curator was always available to provide advice on the extent to which this was necessary in various areas. After conservation, the White Tara thangka was seen together with the restored frame and once again became a single piece fit for display.

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In 2011, the White Tara project was resumed (by the restorer A. Divletkildeyeva). It was not an easy task since the restoration programme was reformulated several times along the way. Step by step, the restorer and the curator were exploring new possibilities. The paint layer was repeatedly stabilised using a weak gelatine solution and an ultrasound steam generator. The persistent stains and dark blots around the liquid ingress areas were weakened. The final stage consisted of the most labour-intensive and time-consuming process of retouching the lost painted areas. The challenge stemmed from the fact that a considerable part of the image had been completely washed away or reduced to fragments. The inpainting was applied in several stages, layer by layer, using the pointillé technique. It was very important to keep it to a minimum and limit its function to creating a background, while at the same time it was necessary to be able to see the outlines of images, including small birds to the left of the White Tara or two kiang on top of the mountain. The task was to offset the effect of lost areas as much as possible by inpainting, not resorting to overt repainting but rather trying to highlight the beauty of the original. During the inpainting process, the curator was always available to provide advice on the extent to which this was necessary in various areas. After conservation, the White Tara thangka was seen together with the restored frame and once again became a single piece fit for display.

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The project took a long time to complete and required total dedication and patience on the part of the restorers. During the final stage, the icon was sewn together with the frame and once again became fit for display.
The drawing was cleared of dust and surface stains. The fungus infestation areas were disinfected from the reverse side, as were some local infested areas on the obverse of the backing paper (background). In order to bring the background stains to a minimum, local treatment was repeated many times, with long intervals of "rest" so that the paper could recover. The areas where there was wear and tear to the backing paper due to fungal infestation were reinforced with glue. The drawing was then flattened. The final and most demanding stage of the restoration involved inpainting to fill in the losses in the paint layer. The numerous worn areas in the upper part of the drawing (the fur hat) and around the man's torso were thus concealed, as they were drawn in extremely fragile and crumbling black chalk. The light background around the figure was retouched to blend with the backing paper so that the areas that had undergone treatment did not distort the overall tone of the painting.

After restoration, the drawing became fit for display and was handed over to the Department of Western European Fine Arts for further storage, use in research, and potential exhibition.

**FRENCH POSTERS**

12 in total

Restored by M. Gambelevskaya, J. Gurelev, V. Kozhreva, O. Mashneva, Y. Rudakas, Y. Tatarnikova, Ye. Shashkova; with assistance from V. Mansurova, T. Sabanina, D. Smirnova (backing and encapsulation)

Curator M. Balan

The posters were mostly produced in the technique of colour lithography over various types of paper and are for the most part large in size. Their format and the poor quality of the paper resulted in damage after they were long stored folded, such as hard creases and bends turning into large tears along the edges, sometimes with losses of the backing. The paper yellowed sometimes to the point of brown, became brittle and fragile as the posters were printed on paper containing wood pulp (lignin, high acidity). The main task of the restorers was to remove the decay products from the backing paper and to rectify the mechanical damage from creases, tears, and losses, and to flatten the sheets.

After backing and encapsulating of the 1901 Petit-Beurre Gamin poster by J. Abeyer (124.9 × 101.0 cm; restored by M. Gambelevskaya), the Restoration Commission decided that all further posters with similar signs of damage would be backed and encapsulated in the same way. The posters were backed on Japan or square paper using wheat starch glue and then encapsulated in Melinex polyester film.

The conservation of the posters was completed by the end of 2013. The project included a poster backing workshop for a placement student from the State History Museum, Moscow.
The Laboratory is undertaking the restoration of two pieces of malachite sets that have been made using the malachite mosaic technique at the Peterhof Factory since 1850. In 1859, both the vases on plinths made of Italian "Marmo di Portovenere" marble were in the gallery of the History of Ancient Painting in the New Hermitage. The 2013 saw the end of the restoration of one of the vases, whose plaster patches and additions revealed that a substantial amount of work was needed to replace the lost elements of the sculpture and restore the work to its original consistency of style that resulted from the nine-enth-century restoration. Besides, some elements of the decorative additions had been lost; the little finger of the right hand, the rim of the chiton "collar" in front following the joining seam, part of the rim of the aegis (the left side of the breastplate), the spear, the tip of the index finger of the left hand. The Restoration Commission decided that these losses could be replaced. Models of the lost elements were used to make molds so that restoration additions could be made from artificial marble based on polyester resin mixed with crushed marble and dry pigments. The restorer was faced with a difficult task of making replacements that would correspond to the colour and texture of the original ancient marble with its historic patina and traces of earlier restoration attempts. The use of differently-sized crushed marble and conservation colour pastes, the time-tested method of gradual application of the main mixture and toning additions made it possible to achieve the desired effect by creating the restoration additions that formed a harmonious whole with the weathered and patina-covered surface of the ancient marble. The restoration additions are distinct because of the different texture of the newly-added fragments. After the restoration, the statue has become part of the permanent exhibition at the Antiquity Department (Athena Hall, New Hermitage). The restoration project was funded by contributions from the Hermitage Museum Foundation (USA).

STATUE OF ATHENA
Second-century Roman statue from a late fifth-century BC Greek original. The head is a Roman copy of a fourth-century BC Greek original. Marble. Height: 220 cm Inv. No. TP-20653 (A.864) Restored by Ye. Andreeva, A. Androkhannov, K. Blagoevetchensky, A. Bogovacina Curator L. Dutsylova

The sculpture had been restored in the 19th century. A head and neck from a different ancient statue was mounted on the statue of Athena. More marble additions included the helmet, the nose, the right hand holding a bail, the left hand with part of a spear shaft, a fragment of the chiton around the neck, a fragment of the aegis with a serpent on the right side of the breastplate, the upper phalanx of the thumb, and the second toe of the left foot with part of a sandal, as well as numerous fragments of the drapery. The need for conservation arose from the dangerous state of the piece, as the old mastic had deteriorated so that the head was re-tainging on the pin. Moreover, it was necessary to clean the surface, remove the old plaster patches, clear the seams to reveal the outlines of the original fragments and the numerous later additions, fill the seams with mastic and fill in the losses of the historic restoration additions and replace the crude late plaster elements that distorted the style of the statue.

First of all, it was necessary to locate the areas where the original malachite plates had been detached but were still extant, after which the detached eggs and surrounding ribbons and darts were glued over the identified locations along all four rims of the cup. After that, the rims with losses were moulded in order to make control casts and matrices to refine, test, and adjust restoration additions. The matrices were used to test the shapes of the restoration additions at each stage of the project (sawing of the blanks, pasting, grinding, polishing). Plaster of Paris casts made from the original rims with losses were used for these purposes so that the original could be spared the painstaking process of testing and fitting the restoration additions. After all the lost eggs had been made, pasted, ground, and polished, all the sides of the cup were moulded again to make plaster casts for fitting and adjusting the ribbons and darts. On the stand of the vase, crude epoxy resin additions had to be removed from the stand plinth before replacing the lost eggs on the crown. At each stage, it was vital not to distort the pattern of the adjoining elements of the original set. The areas of the cup, plinth, and base where the malachite plates had been detached or were loose were reinforced by injecting the mitten glue mastic identical to the original but with a melting temperature 50ºC lower than that of the original. All the replaced malachite plates (total area of restoration replacements amounting to 3,659 sq cm) were hand-ground and polished using lapping and grindstones custom-made for flat and relief surfaces.

The final stage of the conservation consisted of making a protective varnish based on natural bleached beechum modified by bleached lavender oil and verdigris with the melting temperature of 120ºC, which was applied and polished across the whole surface of the piece. The challenges of the project were caused by the need to create place considerable areas where carved elements and plates had been lost. Wide surface areas with losses required a study of the techniques and individual characteristics of the setting for all the elements of the cup, and a development of a technology for compensating for these losses. The whole project required a knowledge and practical application of the historic Russian mosaic technology.

Considering the scale of the vases and losses, this was the first experience of such a substantial restoration project involving a piece made using the malachite mosaic technique undertaken at the Hermitage.
ANTONIO CANOVA

**HEBE**
1800–1805
Marble. Height 161 cm
Inv. No. Н.ск.16
Restored by A. Androkhanov, S. Petrova
Curator S. Androsov

The state of preservation of this unique sculpture made it impossible to display it at temporary exhibitions or move it within the museum. The front part of the plinth had become loose along an old joint, and the marble along the edges of the joined elements was crumbling under pressure. It was necessary to design and manufacture a system for keeping in place the lower section of the plinth, alleviating the pressure on the marble additions, and preventing the appearance of new breaks and defects.

In order to access the plinth, the sculpture was lifted using an overhead crane and a chain pulley and placed horizontally on the table custom-made at the Laboratory for Scientific Restoration of Furniture (headed by V. Gradov; restorer D. Machulko). Several supports were additionally mounted on the table so that the pressure of the sculpture’s weight could be evenly distributed to avoid overload that could result in breakages. The loose front section of the plinth was removed, the corroded iron pins and old glue were removed from the joining surfaces; the rims were cleared of remnants of old mastic. Then the plinth fragment was glued to its original place after new stainless pins were put in place. A matrix was made following the outline of the plinth so that an identical mount could be cut from a sheet of stainless steel 6 mm thick and ground on both sides. This plate was glued to the plinth and mounted on five stainless steel pins (8 mm in diameter, 12 mm long) located so that all fragments of the plinth could be additionally consolidated. Thus, the restoration foundation plate became an extra base for the plinth and the broken-off section so that they could remain a solid whole when the statue was moved. The visible edge of the foundation plate was concealed with mastic.

Small losses were filled in during conservation; the surface of the statue was cleaned of stains; the joining seams were filled in with mastic.

The challenges of the project stemmed from the need to select restoration materials and find ways of attaching the front part of the plinth and to provide additional reinforcement to the foundation so that the work remained whole in the future.

After restoration, the sculpture was exhibited at the temporary exhibition “Neoclassicism-Romanticism: the Fine Art of the 1770s–1820s” at the Städel Museum, Frankfurt-am-Main (Germany).

**STATUE OF APHRODITE**
Roman statue from Greek originals
Marble. Height 154 cm
Inv. No. ГР-3042
Restored by Ye. Andreyeva, K. Blagoveshchensky, A. Bogdanova
Curator A. Trofimova

After this piece was accepted for conservation, numerous traces of earlier restoration attempts were discovered on it: marble and plaster additions, joining seams partially filled in with discoloured and dilapidated mastic. A large heavy fragment of the left arm with part of the drapery was loose on a thin pin and was in a disastrous condition. The nose was a crude late addition which distorted the visual impression created by the statue.

During conservation, the surface of the piece was cleaned of grime. The loose fragment (the left hand with part of the drapery) was detached, the corroded black metal pins were removed, and joining surfaces cleared of the discoloured wax and galipot mastic. The fragment was mounted and glued to its original place, and new stainless steel pins were installed. The numerous connecting joints between the original fragments and late marble additions were cleared of darkened mastic and filled in again. The crude plaster nose was removed; a soft model was approved by the Restoration Commission. The lost fragment of the nose was replaced based on restoration materials. The piece became fit for display.

After restoration, the sculpture was displayed at the temporary exhibition “Peter the Great. An Inspired Tsar” at the Hermitage·Amsterdam Centre.
ANTONIO TARSIA  
1717–1720  
Marble. Height 91 cm  
Inv. No: Н.ц.с.524  
Restored by Ye. Andreyeva, K. Blagovestchensky  

During conservation, the surface of the statue was cleaned. The late marble additions (the lyre, the little finger of the right hand, and the right front corner of the plinth) were dismantled along old joints. The surfaces were cleared of traces of glue and discoloured mastic. The fragments were glued back together, and the connecting joints filled in with mastic imitating the colour and texture of the original marble. After restoration, the sculpture was displayed at the temporary exhibition "Peter the Great. An Inspired Tsar" at the Hermitage Amsterdam Centre.

LABORATORY FOR SCIENTIFIC RESTORATION OF APPLIED ART OBJECTS
Headed by A. Bantikov

RED-Figure PELIKE WITH THE PROTOMAI OF AN AMAZON, AN APOLLO, AND A HORSE
Attica, 330–320 BC. Close to the Amazon Master  
Lacquer and paint on clay. Height 28.5 cm  
Inv. No. Пан.1903  
Restored by O. Shuvalova  

Curator N. Jijina

The Hermitage collection of ancient painted ceramics was augmented in 2009 by the addition of two Attic red-figure pelikai with applied white paint. Side A of one shows the protomai of a griffin, an Amazon in a Phrygian cap, and a horse; side B shows two cloaked figures. The second pelike is painted in a similar fashion, with a second griffin protoma instead of a horse. A wide lip, an elongated neck and round body of each vessel is decorated with egg and dart belts. All of them have a slightly negligent or hasty feel, although the details of the Amazon’s face on one vase and a horse head on the other may be the work of an experienced vase painter (many elements are close to the Amazon Master). Both vessels had been restored before, most likely in the early 20th century: they were glued together from fragments, with multiple losses partly replaced with plaster and joining seams filled in with mastic. Shellac was used to glue them together and it was thickly applied over the surface. There were some considerable staining, chipping, fracturing, wear to the surface, peeling, and loose varnish. Inside, the walls of the vessels were covered in thick calcareous deposits and bottoms filled with glue. The state of the artefacts before they were sent for conservation can be described as disastrous: the pottery had a high chloride content, the old glue had become dark and brittle, threatening the integrity of the pieces and distorting the original painting. The pelike (Inv. No. 1902) had been especially badly damaged by active water-soluble salts which had considerably distorted the surface of intact areas. The restoration additions were retouched without restoring lost areas of painting.

As a result of these conservation attempts, the pelikai from ancient Pantikapaion were stabilised and made fit for display.

RED-Figure KYLIX
Attica, ca. 520–510 BC  
Painted in the manner of the Nikosthenes Painter  
Height 12.5 cm; diameter 33.2 cm  
Inv. No: И.ц.с.52, FP-959  
Restored by T. Shlykova  
Curator A. Petrakova

A red-figure kylix painted in the manner of the Nikosthenes Master, ca. 520–510 BC, was donated to the Hermitage in 1923 by A. Botkina. The inside of the cup shows a woman in front of a washing bowl, and the outside shows Satyrs and Maenads. Additional red paint is used for individual details of the painting. The kylix was in need of restoration because its old glue had given way and it had fallen apart. As far as the extant data indicate,
It underwent at least two previous restoration attempts. A clear trace of an earlier restoration is provided by the numerous double holes along the joining seams. The curator documentation contains information of a project involving cleaning, gluing, and addition of plaster in 1957–1958; there are various types of glue in the joints and on the surface which confirm that the vase was glued together many times.

The scale of the restoration project was as follows: reinforcing the paint, removing the surface stains, disassembly, cleaning, salt elimination, gluing, replacing losses, filling in the seams with mastic, retouching, reinforcing the retouches. When the vase was taken apart, it was discovered that part of the kylix wall with a handle was in fact a clay restoration addition, while the foot was an extraneous element from a different ancient vase. But since the addition was a high-quality piece that corresponded to the proportions of the original vessel, and since both pieces were historically valuable, it was decided to leave them in situ and enter the relevant information in the curator documentation.

As a result of the restoration, the piece has undergone a long-term stabilisation and its aesthetic appeal was increased as it is now a whole and harmonious item. This latter fact is especially important since the kylix forms part of the permanent exhibition of At-tic vase painting. Moreover, the restoration helped to outline the extant area of the artefact and establish some previously unknown details of its provenance.

**RESTORATION AND CONSERVATION**

**Drinking Glass**

Eastern province of the Roman Empire, late 4th – early 5th century

Glass (transparent, light blue)

Height 19 cm; up diameter 12 cm, base diameter 9.5 cm

Inv. No. Cax-628

Restored by N. Borisova

Curator A. Torgoyev

A bell-shaped drinking glass with a curved back convex rim on a tall hollow stem. There is a zigzagging appliqué pattern around the body composed of dark and light blue glass cord. The glass underwent restoration before the exhibition at the Hermitage - Amsterdam Centre. The fragments of the glass were found in 1904 during excavations at Kara-Aqach in the former South-Eastern province of the Roman Empire (now Akmola Region, Western Kazakhstan). The excavation was led by A. Kozyrev.

The glass was brought to the Laboratory in a ruinous condition: there was a net of small through cracks on the glass, especially around the top and base, the surface was dulled and stained. The item had undergone previous conservation, but there is no information as to where and when this was done. The glass consisted of large and small pieces glued together. The losses to the body and stem were compensated with blue-tinted plaster. The bottom of the glass contained an extremely hard dark brown mass concealed by an external layer of retouched plaster. The same substance was used to back some of the glued seams. Chemical testing revealed that the substance consisted of resin, fine sand, and clay. On the inside of the glass, all the additions were backed on white fabric. The old glue had dried out, causing one fragment of the stem to detach and the glass to make a rattling noise when lightly tapped. The repair was undertaken following the approved procedure for conservation work.

The most demanding stage was to dismantle the item and to clean the glass of old additions and glue, to remove the desalination products and stabilise the thinnest cracks in the glass fragments. Considering how fragile ancient glass can be and how hard the conservation paste was, the work was carried out with the utmost care.

The next stage was to reconstruct the glass. While this was being done, it was discovered why the bottom of the glass was filled with such a hard substance: the glass had only one 2-mm area where it adjoined the stem. It is a credit to the efforts of the earlier restorers that they managed to reconstruct the glass with much care and attention despite not having suitably durable, light, or transparent materials at their disposal. Now the piece has been reconstructed using PVB, a substance with a light refractive index close to that of glass. The losses near the base of the glass and its bell-shaped stem were filled in using retouched epoxy resin. The same resin was used to stabilise individual seams and some minor “loose” fragments so that the glass became more solid and stable. It was thus unnecessary to fill in the larger losses of its body. This decision was also based on the fact that even the most chemically light-resistant epoxy can still fade with time so that it can only be used for conservation of transparent glass in the most extreme cases.

After the end of the conservation project, the glass was displayed at the “Expedition Silk Road: Treasures from the Hermitage” exhibition at the Hermitage - Amsterdam Centre.

The Family Tree of Russian Tsars

Russia, 18th century

Wood, velum, glass, gluing. 185.5 × 127.4 × 6.5 cm (wooden board)

Inv. No. 39P, 6643

Restored by A. Bortkov, M. Subbotina, A. Chulina

Curator S. Milov

The base of the exhibit is formed by a wooden board with a velvet cover. The Family Tree of Russian Tsars is made of thin gilded cop-per sheet. There are silver medallions in the branches of the Tree that represent copies of a series of portraits of the Tsars: one-sided prints made of thin silver. Near the root of the Tree there is a female figure symbolising Russia.

There were 46 extant medallions (24 lost), 9 leaves were missing, and only one of the medallions had a wreath (59 wreaths lost). The metal elements were covered in stains and corroded deposits; there were signs of wear, scratches, and other signs of damage. The wooden board had dried out, with chipped, cracked, and lost sections.

The Restoration Commission approved the conservation procedure which involved dismantling, removal of stain and corrosion products, repair of damage, replacement of lost metal elements, replacement of old velvet with new material of equivalent quality and colour, and the restoration of the case.

Physical tests were carried out prior to the restoration in order to establish the composition of the metal used for medallions and other metal elements, such as silver and gilded bronze. The metal elements were removed from the wooden board and sent to the Laboratory for Scientific Restoration of Applied Art Objects, while the wooden board itself was delivered to the Laboratory for Scientific Restoration of Furniture. The dismantling started with the figure near the root of the Tree, followed by medallions which were attached to the board by bent headless iron nails, then branches and leaves. The only surviving wreath decorated the medallion representing Rurik. Individual metal elements made of gilded or silvered copper (apart from the female figure made of gilded bronze) were attached with iron nails which were varied enough to suggest that many of the nails had been replaced as they were falling out.

The next stage of the restoration consisted in the removal of stains and corrosive deposits and the repair of damage and tears. It was necessary to take into account that the leaves and the branches were not one-dimensional but followed arbitrary meandering patterns giving volume and life to the flat tree. Yet another stage required the reconstruction of the lost medallions, leaves, and wreaths by electroplating. The missing medallions were copied from the series of medals showing Russian Tsars from the collection of the State Hermitage (the Numismatic Department).

Before copying, the images on the forty six extant medallions were carefully studied and compared to the list of Russian Tsars. The list of fourteen missing medallions was ascertained and its place in the Tree determined.

The surface of elements made of galvanic copper was coated with plates imitating gold and silver.

The final stage was the assembly of the Tree on the restored wood-board upholstered with new Lyons velvet. The Tree of Russian Tsars mounted on the board was placed within a new case with a protective glass.
carved fragments were carried out with care and do not distort the eyes of the surrounding characters; the background consisted of thin gold sheets, and the corner plates used to be gilded as well (fire/amalgam gilding).

The restoration project made it possible to conserve the items and display them at the exhibition as well as discover their technical and technological characteristics.

**LABORATORY FOR SCIENTIFIC RESTORATION OF TEXTILES AND WATER-SOLUBLE PAINTINGS**

Headed by M. Denisova

*TAPESTRY A LADY’S TOILET*

Germany (?), first half of the 18th century

Inv. No. T-15450

Restored by M. Denisova

Curator T. Lekhovich

The tapestry had earlier been backed using the pasting method. This was an old restoration project undertaken in the 1950s, and it managed to stabilise the tapestry for a while although it distorted the image and caused its partial loss. The tapestry had long been on permanent display in the State Hermitage Ministerial Corridor. The first and most challenging stage of the restoration was the water treatment and simultaneous removal of the backing. After the water treatment, numerous crude stitches and late patches were removed from the back of the tapestry. The tapestry was backed on new cotton fabric using the conservation stitch. The tangled wett threads were straightened, teased apart and arranged following the outlines of the pattern and then attached by the special stitch which imitates the art of tapestry weaving. In damaged and lost areas, the pattern had to be reconstructed. This was only possible because there was an extant photograph made in the 1920s or 1930s which recorded the tapestry before it disintegrated and underwent the subsequent restoration. The restoration of the tapestry took seven years and was completed in July 2013.

**A Lady’s Toilet tapestry. Fragment. After restoration**

**A Lady’s Toilet tapestry. Fragment. Before restoration**
The “couching” technique using golden spun threads was damaged across the whole area. This state of preservation had made it impossible to display the caftan at any time previously. During conservation, all the fabrics and lace were dry-cleaned. The buttons were cleaned with the water and alcohol solution. The caftan was partly taken apart. A thin backing cloth soaked in polyamide fibre was placed underneath the main fabric. The tears were closed, the weft threads rearranged and attached to the back using the conservation stitch (with the spacing of 2–3 mm) with a thin gauze coloured thread. The golden spun thread embroidery was restored: the hanging threads were fixed and arranged following the patterns, and the couching was repaired.

Restoration of twelve panels of the so-called Glass Bead Study from the Winter Palace in 1903.

The tapestry was dismantled, cleaned by water treatment, its distortion eliminated. The warp threads were reconstructed where they had been lost. Weft losses were replaced using the tapestry weaving technique. The joining seams were restored and reinforced. The tapestry was mounted again and its edges stabilised. A new backing with a pocket for hanging was attached. The tapestry is now fit for permanent display or temporary exhibitions at the State Hermitage.

**FANCY DRESS CAFTAN (OWNED BY ALEXEY BOBRINSKY)**

Russia, 1903
Silk, cotton, brocade; metal thread embroidery
Back length 145 cm
Inv. No. Т-15630

Restored by T. Grunina-Shkovorok
Curator T. Lepihovich

The fancy-dress caftan used to belong to Count Alexey Bobrinsky, Councillor In Deed, the godson of Emperor Nicholas I. The fancy-dress caftan formed part of a costume of a seventeenth-century Boyar that was worn at the State Hermitage in Ferrara, the background was entirely covered in glass bead embroidery. M. Tikhonova, a restorer of the Laboratory for Scientific Restoration of Textiles and Water-Soluble Paintings, helped visitors of the stand to get to grips with the basics of artistic glass bead embroidery.

This technique was meticulously studied and learned by the Hermitage restorers during work on a major project that involved the restoration of twelve panels of the so-called Glass Bead Study from the Hermitage collection of Western European tapestries. Fragments before and after restoration

**PROGRAMME OF PARTICIPATION OF THE STATE HERMITAGE IN THE 20TH RESTAURO, SALON OF THE ART OF RESTORATION AND CONSERVATION OF THE CULTURAL AND ENVIRONMENTAL HERITAGE IN FERRARA, ITALY**

Programme coordinator: S. Petrunov, Head of the Laboratory for Scientific Restoration of Tapestry and Semi-Precious Stones

Restaura, Salon of the art of restoration and conservation of the cultural and environmental heritage, is the largest specialised exhibition in Italy dedicated to preserving historical and cultural artefacts. It has been functioning since 1991.

In 2013, the State Hermitage Museum, along with the Hermitage - Italy Foundation participated in the international restoration forum in Ferrara for the second time. The form of participation has remained the same: an exhibit stand, master classes, and a restoration research seminar. The Department of Scientific Restoration and Conservation was represented by the Laboratoires for Restoration of Easel Painting and Sculpture and Semi-Precious Stones.

Among the important moments during the event entitled “The Hermitage at the Restauro 2013 Salon” was the presentation of the completed restoration projects involving Italian works of art, i.e. Titian’s painting The Flight into Egypt and a number of projects involving the conservation of graphic works and textiles.

A master class on Glass Bead Embroidery was organised and hosted by M. Denisova, head of the Laboratory for Scientific Restoration of Textiles and Water-Soluble Paintings. She was inspired to create her showcase embroidery by a painting by an Italian artist Giovanna Garzoni (1600–1670), whose still-lifes painted in gouache or tempera over parchment often provided patterns for embroiderers. The Hermitage collection of Western European embroideries contains a similar embroidered image dated to the late 17th – early 18th century. It uses silk thread over a satin background and demonstrates the “needle painting” technique. M. Denisova spent all the days of the exhibition making her Bouquet of Flowers embroidery at the Hermitage stand. The preparatory work of tracing the image of a bouquet over canvas in multicoloured silk thread had been completed in St. Petersburg. In Ferrara, the background was entirely covered in glass bead embroidery.

M. Tikhonova, a restorer of the Laboratory for Scientific Restoration of Textiles and Water-Soluble Paintings, helped visitors of the stand to get to grips with the basics of artistic glass bead embroidery.
THE HERMITAGE RESTORATION SCHOOL
Programme coordinated by M. Michri

The Hermitage Restoration School is a programme of cooperation between the State Hermitage and the museums of Yekaterinburg and Sverdlovsk Region that had been under way since 1997. In 2013, two training workshops were held at the Restoration Workshop of the Sverdlovsk Regional Local History Museum. In April, the topic was “Restoration of Painted Wooden Objects and Carved Polychrome Wooden Sculptures” (introduction). The leader was M. Michri, a high-category restorer who works at the Laboratory for Scientific Restoration of Applied Art Objects Made of Organic Materials. The workshop was attended by eight restorers. The programme consisted of theoretical and practical classes and involved training in different ways of reinforcing the foundation, priming, gilding, the pigment layer, and stain removal. It followed an individual schedule and involved items from the collections of museums represented by the attendees. The scope of the projects corresponded to the individual conservation plans for each item. In the paintings storage facility of the Sverdlovsk Regional Local History Museum, the projects included stabilising the crumbling pigments on carved polychrome wooden sculptures which were in a dangerous state of preservation. A site visit to the museum of wooden architecture (village of Nizhnyaya Sinyachikha, Alapayevsk District, Sverdlovsk Region) enabled the participants to master the traditional wood painting technique popular in the Urals.

In November, a workshop on “Restoring Encrusted Wood” was held by V. Gradov, a high-category restorer and head of the Laboratory for Scientific Restoration of Furniture. Sixteen restorers attended the workshop. The theoretical part included the characteristics of Russian furniture structures in the late 18th to early 19th century; the peculiarities of mosaic techniques, and methods of their manufacture and reconstruction. The practical sessions allowed the participants to try their hand at different methods of producing replacement fragments for furniture decoration of different materials and find out ways of stabilising elements and mosaic surfaces made in the Bouille technique. As part of the programme for Ural museum restorers and employees, T. Bolshakova, head of the State Hermitage Climate Control Laboratory, held workshops and consultations on museum climate control, fitting exhibition rooms and showcases.

The plans for 2014 include the continuation of training in the restoration of painted wooden objects and carved polychrome wooden sculptures and a workshop on porcelain conservation.

COLLECTION CATALOGUES


The first complete academic catalogue of British silverware from the Hermitage collection includes more than 370 works dating back to 1572–1902. The collection mostly consists of objects acquired by the Imperial Court: items from services formerly owned by Catherine I, Elizabeth, Catherine II, and Nicholas I.


The publication features the entire Hermitage collection of Italian paintings dating from the 17th century. The catalogue written by Svetlana Vsevolozhskaya, the former keeper of this collection, was prepared for publication by a group of Hermitage researchers and their Italian colleagues and included the latest studies. A number of works is published for the first time.

CATALOGUES OF TEMPORARY EXHIBITIONS


This is the exhibition catalogue of works of Western European applied art, united by their subject, i.e. ancient scenes with birds and gods of Olympus. This material shows how the choice and interpretation of mythological scenes changed depending on the ideals of an epoch.


The catalogue is dedicated to the history of freemasonry and the ways it spread across Western Europe and Russia. This publication features various objects used for freemasonry rituals, documents and pieces of applied arts with freemasonry symbols. Many items are published for the first time.


Bronzezeit. Europa ohne Grenzen. 4.–1. Jahrtausend v. Chr. Exhibition catalogue. Ed. by Yury Piotrovsky. The State Hermitage Museum, State History Museum, Pushkin State Museum of Fine Arts, Berlin State Museums (Prussian Cultural Heritage Foundation). St. Petersburg: Chisty List, 2013. – 648 pp. Ills. This publication summarises many years of research which has been carried out by Bronze Age experts from Russia and Germany. Like the exhibition itself, the catalogue unites pivotal archaeological complexes of that period which are partially held in various Russian and German museums.


The exhibition catalogue is devoted to livre d’artiste as a unique phenomenon of twentieth-century art. The exhibition is based on books from Mark Bashmakov’s collection. The main focus is the period between 1900 and the beginning of World War II.

The exhibition organised by the State Hermitage in collaboration with the New Institute in Rotterdam traces various aspects of universal town planning formulae in a constantly changing world. Particular emphasis is put on the topic of Russian-Dutch interaction and correlations in this area.

The brochure includes works by young Japanese artists (installations, sculptures, photographs, and video art) that have not been known to the Russian or European audience before.

The exhibition catalogue covers the life of Willem II and his wife Anna Pavlovna, daughter of Paul I, and Russian-Dutch relations during that period. Another topic of the exhibition and the catalogue is the destiny of Willem II’s collection of European paintings, most part of which is now held at the State Hermitage. The publication and the exhibition are an attempt to reconstruct the former collection of Willem II.

The works for the exhibition are selected from the Batliner collection, which was a gift from their family to the famous Albertina Museum in Vienna, in such a way that well-known classical modern artists are represented alongside German and Austrian artists whose paintings are not to be found in the State Hermitage collection.

The catalogue illustrates various moments from the museum’s diverse life.

The catalogue comprises porcelain pieces by contemporary artists who worked at the Imperial Porcelain Manufactury, the oldest porcelain manufactury in Russia. This year the traditional annual exhibition “Christmas Gift” was concerned with Christmas scenes on porcelain.

“The Thunder of 1812...” exhibition marked the 200th anniversary of the Patriotic War of 1812. The catalogue features paintings, sculptures, drawings, prints, works of applied art as well as authentic weapons and uniforms from the period.

The authors of this publication focus on the issue of attitude towards posthumous casts of the master’s works.

The publication deals with the oeuvre of the famous battle painter Peter von Hess who painted the battles of the Patriotic War of 1812. The first part narrates the artist’s biography, covers the history of his canvases and peculiarities of Munich landscape painting in the early 19th century. The second part describes military operations and details of outfit and accoutrements.
CATALOGUES OF THE HERMITAGE EXHIBITIONS ON LOAN


The catalogue of “Peter the Great” exhibition, held at the Hermitage - Amsterdam Centre, is dedicated to the Russian tsar’s biography and his diverse activities. Special emphasis is laid on Peter the Great’s collecting activity and relations between Russia and Holland in his reign.


The catalogue is an attempt to reconstruct the collection of British Prime Minister Robert Walpole acquired by Catherine II in 1779 from his Houghton Hall country house owned today by his descendants.


Catalogue of the exhibition devoted to the French art of the late 19th century.


Catalogue of the exhibition held at the State Historical-Architectural and Artistic Museum-Reserve Kazan Kremlin, Hermitage - Kazan Centre. The catalogue includes ancient and Western European artworks from the State Hermitage collection devoted to the history of the Olympic Games and to the interpretation of this subject in the Western European tradition.


Catalogue of the exhibition held at the Hermitage - Vyborg Exhibition Centre. The Hermitage collection of Spanish paintings comprises fifteenth-century Gothic works, sixteenth-century works by famous painters and canvases dating back to the 17th century, the “golden” age in Spanish art.


The catalogue of the exhibition held at the Moscow State Integrated Art and Historical Architectural and Natural Landscape Museum-Reserve includes 150 portraits and presents the oeuvre of Russian and foreign artists who worked in the genre of lithographic portrait, very popular in the 19th century.


The exhibition displayed more than 150 works from the State Hermitage collection, including famous paintings, French prints of the late 19th century, and modernist works of applied arts.


The catalogue of the exhibition held at the Novgorod Museum-Reserve features the Hermitage collection of Spanish paintings, the largest one outside Spain. The publication also includes materials about the Spanish art of gunsmithing and jewellery of the 14th – 20th centuries.


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The exhibition catalogue introduces the reader to the public and everyday life of the Russian nobility, national and family symbols as well as decorations and insignia. It features military uniforms, special awards and decorations.
REPORTS OF THE STATE HERMITAGE MUSEUM


This annual publication introduces the reader to the latest materials regarding the museum’s research, storage, restoration and exhibition activities. Separate sections are dedicated to the museum’s most significant acquisitions in the past years, reopened and reorganised exhibitions and new research on the Hermitage history. The edition is published in Russian and English.

TRANSACTIONS OF THE STATE HERMITAGE MUSEUM


The publication includes proceedings of the academic conference. The main focus of this work is Early Medieval Sogdia with its religion, archaeology and monumental art. Other articles are dedicated to earlier states of Central Asia, close and distant Sogdians’ neighbours, the Turkic people who were brought up on Sogdian culture, manifestation of Sogdian prototypes in the arts of the Islamic times and the Yaghobi people who currently speak a language close to the Sogdian dialect.


Collection of research articles concerned with various aspects of linguistics and textual criticism of languages and literature of the Christian East.

CHRISTIAN EAST


Collection of research articles concerned with various aspects of linguistics and textual criticism of languages and literature of the Christian East.

MONOGRAPHS


The book is dedicated to a tragic period of life of the prominent statesman and military leader who lived in the times of Peter the Great, Prince Alexander Menshikov. The work is based on the first-time publication of a whole series of documents of the Investigation Board regarding Prince Alexander Menshikov from the archive of the Ministry of Justice of the Russian Empire.

Arkady Ippolitov. The Prisons and Power: The World of Giovanni Battista Piranesi. St. Petersburg: Arka, 2013. – 348 pp. The book is written in a genre of “life of a great work” and is devoted to Piranesi’s famous series of etchings known as Capricci di Carceri (Prisons). The author describes both the way they were created and published and the story of the Prisons throughout centuries. The latter spans three centuries up to 2012.


Ivan Spassky. Russian Gold. Selected Articles. The State Hermitage Museum. St. Petersburg: The State Hermitage Publishers, 2013. – 392 pp. Ills. This publication includes two cycles of works by Ivan Spassky, a prominent Soviet historian and numismatist and Doctor of History who spent almost half a century working at the State Hermitage Department of Numismatics. The articles are devoted to the first coins in ancient Rus dating from the 10th – 11th centuries and Russian gold coins of the 18th – mid-19th century.

This publication describes participation of the State Hermitage in international exhibitions starting from the mid-19th century. The annotated index comprises lists of exhibitions held abroad and at the State Hermitage which included foreign exhibits. The index is completed with data on the Hermitage centres, source books, and statistical tables and diagrams.


The collection includes materials of the annual round table discussion devoted to current innovations and special projects which affect the quality of museum and tour guide programmes.

In 2013, a concept of a new educational multimedia application was developed, which marked the beginning of educational programmes with modern technological characteristics and visual design. The new generation of programmes offers the user to study various subjects related to the history of world arts and culture through user-friendly services which are familiar to the audience accustomed to modern mobile devices with multi-touch screens. The programme includes the following sections: Topics, In Focus, Gallery and Did You Know. The programme includes a variety of images, video and audio content. The first programme issued is “Flanders and the Flemish” (by S. Brikker); it offers a broad view of life in Flanders in the 17th century. This interesting story about the country, its people and their way of living is based on the study of paintings from a splendid collection of Flemish art in the State Hermitage.

In 2013, the State Hermitage offered a wider audience an interesting exhibition project – “The Wisdom of Astraea. Freemasonry in the Eighteenth and First Third of the Nineteenth Century – Objects in the Hermitage Collection”. The exhibition was accompanied by a video film covering the history of freemasonry in Russia (by A. Maslova). The 25-minute video film presented this complex topic accurately and in an accessible way, which made it easier for exhibition visitors to understand this historic phenomenon. The film can be watched on the Hermitage official page on Youtube.

Publications in social networks are relatively new and rapidly developing forms of the museum’s electronic publications. The Hermitage presence on Facebook and Twitter made it possible to attract attention of a new audience to the events of the museum’s life and to popularise the Hermitage and its collections. Since 2013, all the Hermitage materials on Facebook have been published in Russian and English. The Hermitage is the only museum in Russia posting tweets in English on Twitter.
In Memory of Boris Piotrovsky
23–24 January

Annual academic conference dedicated to the memory of the outstanding Orientalist Boris Piotrovsky who spent twenty years heading the State Hermitage Oriental Department. The topics of the conference traditionally cover different areas of Oriental Studies, from the Middle East to Central Asia and China, and from early Antiquity to the arts of Oriental countries in the 18th – 20th centuries, reflecting the whole variety of research done by the Oriental Department. In 2013, a lot of papers on written records from the Hermitage collection were presented at the conference. The speakers introduced unpublished before texts into academic circulation and offered new interpretations of the known works.

Museum Climatology – the Basis for the Preservation of Objects of Cultural Heritage
30 January – 1 February

International conference dealing with a wide range of issues regarding preventive conservation in museums and libraries such as conditions of storage of museum objects, use of monitoring systems and microclimate stabilising systems, and evaluation of new fields of museum climate research. Modern equipment for control and measurements was also presented at the conference.

In Memory of Vladimir Lukonin
14 February

Seminar dedicated to various aspects of the art of jewellery of different ages and countries, from Antiquity and the Middle Ages to works by contemporary jewellers. The seminar has been held on a regular basis for almost twenty years, constantly attracting experts from museums in St. Petersburg and other cities. This year it was devoted to its founder Natalia Zakharova who was moderating it throughout its existence.

Books have their own Destinies
23–15 March

Conference dedicated to the 250th anniversary of the Hermitage library. The main topic which united the conference participants, including experts from the leading research libraries of Russia and former Soviet states, was the heritage of the Hermitage libraries in the holdings of modern book depositories. The Hermitage library is famous not just for its collection of unique books and editions. At the turn of the 20th century, books from this library were handed over to other libraries in the country, both old and newly established ones. These books still bear traces of their stay within the Hermitage walls: court book covers, bookplates, and notes made by the Emperors and their family members. The Hermitage library was constantly changing and growing throughout all of its history, comprising more and more collections and libraries of Russian and foreign scholars. Many presentations dealt with the history of such a complex and multi-faceted phenomenon as Hermitage libraries.

Children and their Art in the Museum. To Mark the 55th Anniversary of the Art Studio of the State Hermitage School Centre
28 March

Conference devoted to the museum’s teaching practice. Its participants shared their experience in working with children from different age groups and presented various types of training for museum rooms and studios. Major focus was placed on the role of parents in terms of development of children’s creative abilities and involvement of parents in their training at the museum. Another topic discussed at the conference was programmes for children with particular behavioural and speech characteristics.

Modern City and Problems of Modernist Architectural Monuments
23 June

The conference involved a large number of Russian and foreign experts in architecture was held to mark the opening of the exhibition “White City. Bauhaus Architecture in Tel Aviv”. The discussion centred around the issues of preservation of the architectural heritage in the setting of a modern city. Emphasis was placed on the preservation of St. Petersburg’s architectural heritage.

8th Colloquium of the International Genealogy Academy
24–27 June

The topics of the colloquium organised together with the Russian National Library were “Genealogy and Heraldry in Conjunction with Each Other” and “Libraries and Genealogy”. For the first time genealogists and heraldists from various countries gathered for a forum in Russia, which means recognition of achievements of Russian experts in this field and in particular the role of the Hermitage Museum, the acknowledged centre for heraldry research and storage of heraldic and genealogical rarities.
Islam in Russia. Science and Education
27–28 September
Held together with the Faculty of Oriental Studies of St. Petersburg State University, this conference became the second in the cycle of conferences “Islam in Russia”. The topics of the conference covered the history of Islamic education in pre-revolutionary Russia and the USSR, as well as problems of Islam studies in secular and religious educational institutions of today’s Russia, and traditional and new trends in Islamic education in the 21st century. The following burning issues were discussed alongside the presentations dealing with the history of classical Islamic education: What is Muslim intelligentsia and does it exist in modern Russia? What is the role of knowledge as an instrument against intolerance? How do religious traditions coexist now with contemporary traits of Muslim culture in Russia? Great emphasis was put on the problems of personnel training, quality of Islamic education, and its management by the state and by non-government organisations.

Romanovs’ Palaces as Evidence of History and Culture
7 October
The conference organised together with the Dmitry Likhachev Foundation was devoted to the role of the Romanov dynasty palaces in the country’s history and their significance as specimens of architecture and arts. Discussed at the conference were issues related to the study, restoration, museumification, and current use of these complexes.

In Memory of Alisa Bank. Byzantium in the Context of the World Culture
8–10 October
The conference, which is held on a regular basis, is devoted to Alisa Bank, curator of the Hermitage Byzantine collection and one of the most outstanding personalities in the museum’s history. The conference dealt with a wide range of issues regarding Byzantine Studies: visual and applied arts, sphragistics, history and philology, and textual criticism. The conference traditionally gathers experts in Byzantium from St. Petersburg and other Russian cities.

Colloquium on the History of Daguerreotype
8 October
The colloquium summarised the results of a new phase of implementation of the Russian-American project on the study of materials as part of a programme carried out together with the Andrew W. Mellon Foundation. It was organised in cooperation with the Ilya Repin St. Petersburg State Academic Institute of Painting, Sculpture, and Architecture.

Russia. The Netherlands. Architecture
16 October
Dutch-Russian cooperation in the area of modern architecture was discussed at the conference held to mark the opening of the exhibition “Architecture the Dutch Way. 1945–2000”.

Readings Marking the 125th Anniversary of the Birth of Richard Vasmer (1888–1938)
16 October
Conference devoted to the issues of Oriental numismatics in the collection of the State Hermitage and other museums, as well as importance of the academic heritage of the prominent Russian scholar and Oriental numismatist Richard Vasmer.

Fortifications and Monumental Architecture of Ancient Rus
(To Mark the 100th Anniversary of the Birth of Pavel Rappoport)
22–23 October
The conference held in memory of the prominent archaeologist and leading researcher of ancient Russian architecture Pavel Rappoport was organised together with the Institute of History of Material Culture, Russian Academy of Sciences. Papers were presented regarding new discoveries in archaeology and restoration, new interpretations of well-known works, and methodological issues of reconstruction and museumification of fortification and monumental buildings from the Middle Ages and modern age. The discussions at the section “Monumental Architecture of Ancient Rus” covered medieval architectural monuments of Kiev, Chernigov, Velikiy Novgorod, Vladimir, Polotsk, Grodno, Peremyshl, and Tver in the 10th – 14th centuries.

Pre-Islamic Past of Central Asia and Eastern Iran. Conference Held in Memory of Boris Marshak and Valentin Shkoda
23–25 October
The international conference dedicated to the memory of the Russian archaeologists and researchers of medieval Central Asia Boris Marshak (1933–2006) and Valentin Shkoda (1951–2012) gathered archeologists and Orientalists from St. Petersburg and Moscow, USA, France, Italy, Germany, Switzerland, Austria, Turkey, Uzbekistan, and Tajikistan. The papers presented at the conference were concerned with the culture, arts, and written artefacts of Khwarezm, Semirechye, Eastern Turkestan, Khurasan, and Bactria. Special attention was paid to Sogdiana and Panjikent, the best studied Sogdian city thanks to the archaeological diggings and research of Boris Marshak and Valentin Shkoda. Some presentations were dedicated to cultural contacts of ancient Khwarezm, historical and archaeological geography of Central Asia, pre-Islamic religions and cults, architecture and urbanism, and studies of ceramics, tesserae, and monumental art.
Vladimir Levinson-Lessing Memorial Conference (1893–1972)
30–31 October

Traditional annual conference in memory of Vladimir Levinson-Lessing, a leading expert in Western European arts and one of the most important figures in the Hermitage history of the 20th century. The topics of the readings are related to purely museum research: attribution of objects and study of the history of their existence and acquisition by the museum. Most of the papers were traditionally devoted to the visual and applied arts of Western European countries, as well as research of collections of antiquities, Oriental objects, and numismatics.

Conference “Do Youth Need the Museum? Does the Museum Need Youth?”
18–19 November

The International conference was organised with support of the French Institute in St. Petersburg. Experts from museums in Russia, Latvia, Ukraine, Finland, and France, as well as University professors and students from specialised departments of museology, and the Interested youth took part in the conference. Topical issues of youth policy and importance of involvement of youth in the museum environ- ment were discussed at the meetings. There was also a broad overview of the Hermitage interest at youth, in particular, educational programmes for exhibitions of contemporary art, round tables, and meetings with artists and curators.

Personalities from Peter the Great’s Time – 2013
19–20 November

Annual conference dedicated to Peter the Great’s time, held in the Menshikov Palace. This year the pa- pers presented at the conference dealt with various aspects of activities of Peter I, Alexander Menshikov, and other outstanding personalities from Peter the Great’s reign. The issues discussed included the iconography of Peter I and his contemporaries, the architecture, visual and applied arts of the first quarter of the 18th century, as well as Russian foreign policy under Peter the Great.

Bosporus Phenomenon
20 November

The conference is held on a regular basis jointly with the St. Petersburg Institute of History of Material Culture, Russian Academy of Sciences, and the South-Russian Centre for Archaeological Research, and is devoted to the study of history, archaeology, and culture of the Crimea in ancient times, first of all of the Bosporan Kingdom as peculiar political, cultural, and historical phenomenon. In 2013, the 10th conference from this cycle was held.

Archaeological Session
25–26 November

The session summarised results of the Hermitage archaeological expeditions in the 2013 excavation period. In this season, archaeological expeditions traditionally explored a wide range of sites: twenty Hermitage expeditions were active in different regions of Russia, such as Siberia and the Altai, as well as the Ukraine, Crimea, Uzbekistan, Tajikistan, Kyrgyzstan, Kazakhstan, and Italy. Diggings on the prem- ises of the Hermitage complex are gaining more and more significance. The expedition leaders presented results of their work and most interesting finds.

Islamic Studies and Islamic Education in Russia and Abroad. Problems and Prospects
20–22 December

The round table, held together with St. Petersburg State University, was dedicated to the issues of Islam studies, as well as religious and cultural studies in higher educational institutions.

DISSERTATIONS DEFENDED

ANASTASIA BUKINA

ANCIENT CORINTHIAN VASE PAINTING: A SYSTEM FOR CLASSIFICATION AND ATTESTATION

For the degree of Doctor of Art History

In this dissertation the author – curator of the Hermitage’s collection of early Greek painted vases – looks at modern methods of studying Corinthian vases. For the very first time, Russian-speaking special- lists and art lovers are presented with a detailed exposition of the early history of vase painting in Antiqu- ity, when the Corinthians laid the basis for that artistic magnificence and expensive wealth of forms, which so amaze us in the works of Athenian and Italic craftsmen. Specialist archaeologists can make use of the full analytical model for classifying finds of Corinthian ceramics. The correct attribution of ce- ramics can be of great importance since they often provide the basis for determining the date of ancient settlements and burials of the 8th to 6th centuries BC.

ANNA PETRAKOVA

THE METHODOLOGY FOR MULTI-FACETED ART-HISTORICAL STUDY OF ATHENIAN VASE PAINTING: THEORY AND PRACTICE (USING THE EXAMPLE OF THE COLLECTION IN THE STATE HERMITAGE MUSEUM)

For the degree of Doctor of Art History

The research presented in this dissertation is the result of a decade spent working with the Hermitage’s collection of Greek vases. Applying her own experience, while taking into account that of her prede- cessors going back to the 18th century, the author has formulated a number of Important theoreti- cal conclusions and principles that underlie methods of studying Athenian vase painting. The dissertation describes the main trends in such study and demonstrates the importance of a multi-faceted approach, in which different aspects are looked at in parallel. Current art historical methods are analysed and the author also looks at working methods in the humanities and sciences in other areas, without which art historical study would be impossible.

YEKATERINA LOPATKINA

ARTISTS’ DOLLS OF THE LATE 20TH TO EARLY 21ST CENTURY IN RUSSIA: TYPOLOGY AND VISUAL CHARACTERISTICS

For the degree of Candidate of Art History

Taking as its subject a body of modern artistic material that has been little studied, individual crafted dolls, this dissertation establishes a typological analysis and sets out the stages in its development. The author identifies the key differences between these unique pieces and other kinds of doll, allowing her to comprehend and describe visual characteristics and genres and the methods used when creating individual crafted dolls or “artists’ dolls”. Particular attention is paid to the process by which such dolls are present on the Russian art market. In both Western Europe and Russia dolls form a minor genre within the contemporary art scene, around which a separate system of professional communication has been built, with specialised galleries, publications, and festivals, ensuring the stable presence of artists’ dolls on the field of art.

OLGA SHUVALOVA

THE HISTORY AND PRINCIPLES OF CONSERVING ANCIENT CERAMICS IN THE COLLECTION OF THE STATE HERMITAGE MUSEUM, IN ACCORDANCE WITH THE NEED TO PRESERVE AND EXHIBIT

For the degree of Candidate of Art History

This dissertation studies the principles behind the conservation of ancient ceramics, looking at the meth- ods used and their historical development in accordance with the changes in conservation theory and practice resulting from transformations in aesthetic values and art historical approaches to the cultural heritage. The author’s study is based on her extensive experience as a conservator of ancient ceramics in the State Hermitage Museum, working with objects deriving from various Russian and Italian col- lections. This rich and varied material has made possible the analysis and comparison of principles and methods used in different periods, to determine and formulate the main tasks required for the preserva- tion of artefacts. Particular attention is paid to the principles of contemporary museum conservation and restoration of ancient vases, aimed not only at preserving the work of art but at incorporating it into current museum displays.
The expedition continued working under the research programme “Acra: The Ancient City and its Environs” (Zavetnoye Village, Autonomous Republic of Crimea, Ukraine) and the publication projects of the German Archaeological Institute in Miletus (Balat, Aydın Province, Turkey) and the University of Tübingen in Herakleia am Latmos in ancient Milesia (2005–2009) and investigations in Herakleia and its environs (2010–2012) for subsequent publication in the “Milesische Forschungen” series in 2014.

The “baptistery” was built of plinthiform brick similar in mould, size, and branding to construction materials used in twelfth-century Chernigov architecture, including the Cathedral of Saints Boris and Gleb. The even layers of wall masonry are also typical of twelfth- to thirteenth-century Chernigov buildings. It became apparent that the “baptistery” had been constructed after the Transfiguration Cathedral and may date back to the first half of the 12th century.

Excavations proceeded on Site 0 in the north-western part of Berezan Island. The unearthed area was extended to the south by 150 sq.m. A large courtyard located south of the multi-cameral Late Archaic Complex 2 and the area to its west, free from late sixth- to early fifth-century BC buildings, were explored to the natural geology. The gross area of the 2010–2012 sites explored to the natural subsoil amounted to 350 sq.m. One of the most important finds of the field season was a 1.35 m deep basement, measuring 3.50 × 3.70 m and dating from the Classical period (Facility 23). The basement walls were made of adobe bricks and lined with stone at the bottom. The structure extends our knowledge regarding the landscape of the Berezan settlement during the Classical period.

The extended excavation area revealed the southern boundary of a large courtyard located before the entrance to the multi-compartment Complex 2 and, apparently, fronting the ancient city street. The intersection of the street and a lane running in the north-south direction between Late Archaic public facilities and their yards was also uncovered. A small part of what is believed to be the courtyard of Complex 1 was unearthed in the eastern segment of the extension; one important find in this area was a fragmented three-piece marble lamp with apertures for hanging.

Several features dating from the second half of the 6th century BC, including two rectangular pits (semi-basements or cellars) with a waist were also exposed. Excavations revealed a large courtyard located before the entrance to the multi-compartment Complex 2 and, apparently, fronting the ancient city street. The intersection of the street and a lane running in the north-south direction between Late Archaic public facilities and their yards was also uncovered. A small part of what is believed to be the courtyard of Complex 1 was unearthed in the eastern segment of the extension; one important find in this area was a fragmented three-piece marble lamp with apertures for hanging. Several features dating from the second half of the 6th century BC, including two rectangular pits (semi-basements or cellars) with a waist were also exposed.
Excavations continued in Paikend and in the environs of the Bad-Asiya Castle in conjunction with the Archaeology Institute, Uzbekistan Academy of Sciences. The works on the Citadel focused on three sites: 1. In the northern part, beneath the archer gallery adjacent to the platform of the temple of fire, several special purpose bath-like indentations were uncovered which may have been used in Zoroastrian religious practices; the materials from the site date back to the 3rd century BC. 2. In the north-western corner, a stratigraphic ditch was sunk to the natural subsoil level (depth: over 14 m from the benchmark). It was confirmed that the area was first populated at the end of the 4th century BC; however, the fortress walls here were built later than in the north-eastern section of the fortress, i.e. in the 2nd century BC at the earliest. 3. Two other barracks built in the 3rd – early 4th century BC were uncovered in the south-western section. After the site had fallen into disuse, one of the barracks became functional again in the late 4th and 5th centuries. The excavation of this building produced a rare terracotta figurine of the so-called “Bukhara goddess”.

On the east of the paik adjoining the Citadel in the north, 31 m of a street were unearthed whose lower level may be tentatively dated to the 6th century. An exciting tenth-century pottery collection was obtained from the cess pit cut in a higher building horizon (II). In Shahristan I, a stratigraphic ditch at the intersection of Eastern Street and Street 4 was cut to the natural subsoil level. The lower levels revealed the side of a moat which used to surround this part of the Citadel in the ancient times.

Further investigation was undertaken on the early medieval structures in the residential part of the Shahristan where excavations have been ongoing for almost twenty years. In the west, a hall was uncovered in House VIII along with two other rooms; measuring over 30 sq.m, the hall had large sufas (66–67 cm high; 800–1000 cm wide) and a ceiling resting on wooden columns and was found to contain an ostracon with a Sogdian inscription in ink. In House VIIIA (located further north) four rooms were explored upon an earlier floor surface. They date back to different periods (from the 7th to 10th century) as the contemporary building practices involved constructing new rooms by sinking them into the structures of the preceding period. Some elements present in the interior of an isolated building of the Samanid period (including an up-draught furnace) indicate that the structure may have been used for production purposes. In addition, it may have also served as a shop.

Excavations continued on the rich House I in the east of the residential community, extending our knowledge of the early buildings on Shahristan I. Another residential facility measuring 24 sq.m, with sufas along the perimeter, was unearthed. The room had a sofa-like platform in the centre, with short parallel stairs leading to it. The room (and the whole early construction period of the house) may date back to the late 5th – 6th century. The star find of the season was a hoard from House II comprising over 4,500 coins (about 6 kg of copper). This is the first large collection of early medieval coins in the Zeravshan Valley. The treasure consists of different coins which circulated in Bukhara Sogdia in the 7th and 8th centuries as well as some coins from other localities including Khwarezm, Otrar, Tashkent, Samarkand, Merv, and central areas of the Arab Caliphate. Apparently, the money bag was hidden by a wealthy Paikend resident in the 720s – 730s during the period of frequent Sogdian uprisings against the Arab rule in Central Asia.

In the south-east of the Southern Suburb, exploratory works continued on parts of the bathhouse constructed earlier than the mosque investigated during the previous seasons. A sufa with several tandyr basins dating back to different periods was unearthed. The coins retrieved during the excavations confirmed that the mosque had originated at the very beginning of the 9th century. Further investigation was conducted on the early medieval city cemetery near the Bad-Asiya Castle 7 km north-east of Paikend. Remains of a Zoroastrian funerary building (naus) were unearthed.

Excavations continued in Anashkino, Kunyino District, Pskov Region. Following the effective long-term plan, works commenced on a new 32 sq.m site. The unearthed area is aligned with the cross-section of the site in the north. Top layers dating from the 9th – 10th and 2nd – 1st centuries BC were removed; a ninth- to tenth-century residential complex with a collection of clay vessels was found. One of the most interesting finds of this period was an unusual cross-shaped horn pendant with an elongated upper petal which has a round aperture for hanging. The layer dating from the 2nd – 1st century BC was found to contain multiple fragments of pottery, bone and horn objects as well as iron and bronze artefacts such as tools, jewellery, and manufacturing waste (fragments of foundry moulds and ferrous slag).
Excavations continued on Vasily III and Ivan IV’s residence in Alexandrovskaya Sloboda (Alexandrov, Vladimir Region). The works focused on the north-eastern part of the residence which had been re-planned (possibly in the 3540s) to accommodate the court of Ivan IV’s sons, Princes Ivan and Fedor. The key objective was to obtain a clearer stratigraphic and chronological picture of the anthropogenic deposits and ascertain if the pond in the area had indeed had a white stone embankment. Pit 3 (gross area 96 sq.m) was started on the sloping bank of the pond; our topographical survey indicated that the pond had been created in the 17th century from a brook which used to cross the area of the residence and flow into the Seraya River. The deposits seen in Pit 3 measured 1.30–4.0 m in thickness; about 1 m of the topsoil had originated during the Soviet period (1920s–1960s) when the Dornimion Monastery had been dissolved and the area was used for residential purposes. The deposits overlap the eighteenth- to early twentieth-century cultural layer, alternating with periodic grazing of cattle and resting on a thick layer of compacted clay, some of which had been displaced during the construction of the large post holes underneath (four of them were found inside the pit). The strata show distinct traces of ploughing. As follows from the reliable construction chronology of the residence, the pits may be unequivocally interpreted as the remnants of the fence built around Vasily’s III court from square logs in 1509–1513. In this case, the ploughing of displaced clay may have been performed to level the area in front of the fence and create a buffer zone. The fence had been dismantled when the territory of the residence was being re-planned to make room for the princely court. The outdoor baking oven recorded on the site was built on a wooden forehearth casing from bricks dating back to Vasily III’s time; part of the bricks had been used in masonry in the late 16th or, possibly, 17th century when the area belonged to the monastery. The sixteenth-century deposits and a thin layer of podzolised clay soil with traces of herbaceous vegetation rest on soil structures which may have originated in the 13th–14th century from the village New Alexandrovskaya Sloboda preceding the building of the residence. The most interesting finds include numerous fragments of roof tiles from the princes’ palace as well as floor tiles (markedly different from the tiles obtained in 2005–2012 on the sites built up in 1509–1513); a fragment of a copper frame for a stained glass panel, a blue glass bead dating from the 12th – 14th century, a flint nucleus and a flint cutting tool.

Excavations continued on the rock ledge near the Meshoko Brook located 1.2 km south-east of Kamennomostsky Village (Maikop District, Adygea Republic). A 36 sq.m extension was added to the western segment of the 2011–2012 pit. Investigations yielded new data on the stratigraphy of the monument. Five top layers of the ledge originating from the present time to the Late Eneolithic period were studied. Of special interest is the Malikop Culture deposit dating back to the mid- or late 4th millennium BC. This was found to comprise a well-preserved stone fireplace as well as numerous pits, two of which contained remains of fruit (possibly wild apples). The archaeological materials included some excellent pottery. Among other remarkable finds were two bone needles, a bone arrowhead and a copper knife. The stratigraphy of the site first shows the Malikop deposits to be of later date than the Eneolithic layer, which will be studied in more detail over the coming year.

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In the central part of the site (excavated separately). It turned out that a trench dating to an earlier pe-
riod than the foundation of the madrasah’s eastern wall had been located there during the construction of
the pre-portal square below the fourth spit from the present daylight surface; the trench measured
1.8 m in width and 1.7 m in depth; the distance between the pretrusion of the foundation of the ma-
drasah’s eastern wall and the storm sewer lining was 2.4 m. The excavations revealed that the founda-
tion of the eastern wall of the madrasah reaches the bottom of the trench suggesting an early origin for the
latter. Room 16 and Shaft 2. Located in the north-western part of the madrasah, Room 16 (3.3 × 5.2 m) was
first unearthed in 1925 by L.N. Borsodin’s expedition. As no data on the measurements of the pit had
survived, the room was re-examined in 1983. In the current season, we aimed to establish the quality of
the preservation of the törbe constructed under Room 16 in 1731 (in 1925, the surface part contained
two cenotaphs, one dating from 776 AH (1371 AD), the other from 833 AH (1428 AD). Ten burials
without inventory, with the bodies aligned east-western, had been discovered in 1925 in a 8.9 sq. m tomb
(3.3 × 2.71 m). During the current season the team checked the current state of the vault and found
it to be in urgent need of wall reinforcement. The survey shaft measured 2 × 2 m (depth 1.2 m). A 1.2 m
shower of conservation ground was left in the central part of the tomb to prevent the eastern and west-
ern walls of the vault from collapsing. A dramos with an entry pit located in the madrasah courtyard
in front of Room 16 leads to the subfloor-section of the mausoleum. The brick part of the dramos from the
eastern wall to the tomb chamber has not survived. The only surviving parts are the walls and part of
the tomb vault with remains of the ventilation system in the northern wall. The floor of the tomb is
made from flat Golden Horde bricks. A hollow in the rock (filled with a Late Archaic layer) was found to contain a well-preserved dog skull
over 30 bronze three-edged arrowheads found in different layers; their dating requires further study.

The excavations yielded large collections of pottery fragments, metal objects, and about 200 Jochid
period. Remains of stone wall foundations had survived on the eastern, northern, and western side; to
the east, a fragment of a small stone pavement was found outside the wall. A layer of debris with traces of burning and broken tiles resting on a stone pavement was found under the lime flooring. A room measuring about 9 × 4 m, located at the western end of the large Late Archaic house previ-
ously explored in 2005–2007, was uncovered in the northern part of the pit. Apparently, the structure,
destroyed by the fire in the second quarter of the 5th century BC, had later been cleared up and used
during the construction of the “Demeter-shrine”; older stone basements were incorporated into the
new ones. An adobe fireplace was found in the underlying layers near the eastern wall. To the south
of the room there was a courtyard partly paved with stone; on the other side of the courtyard, there
was another room adjoining the stonework uncovered during the previous seasons. This latter room mea-
sured about 5 × 8 m and fronted on a courtyard paved with small stones to the south; on its west, the
remains of a pavement made of medium-size flat stones from the street running north-south (partly
unearthed during the previous season) were discovered. The street is bounded on the west by walls of the
houses most of which are located outside the excavated area. The investigation significantly extended
our knowledge about the layout of Myrmekion during the Late Archaic period. The pit on Site TS at the foot of a Quarantine Cape rock was extended to the north by 50 sq.m. The layer
was explored to a depth of 1.2 m and found to be made up of soil disturbed during the war and satu-
rated with diverse objects dating back to anywhere between the 6th century BC and 20th century AD. The
excavation of the medieval horizon resulted in the discovery and unearthing of two intersecting fourteenth- to fifteenth-century pits.

MYRMEKION EXPEDITION

Head of Expedition: A. Butyagin

Works continued on the site of the ancient city of Myrmekion located on the northern shore of the
Kerch Bay (Quarantine Cape). Most activities focused on the central part of the site (Unit II). A total of
c. 430 sq.m was investigated; the cultural deposit was removed to a depth of 1–1.2 m. The exca-
vations were stopped at the level of the upper part of the walls of the structures dating from the first
quarter of the 5th century BC. The talus of a Hellenistic ash pit was removed. The most interesting find
was a bronze ring (with traces of bearing) a female profile in relief.

Deposits of the 5th and the first half of the 4 th century BC were investigated. The excavations yielded
over 30 bronze three-edged arrowheads found in different layers; their dating requires further study.
A hollow in the rock (filled with a Late Archaic layer) was found to contain a well-preserved dog skull
with an arrowhead at the base. The excavations identified eleven pits dating back to different chronological periods. Two of the pits originating in the 4 th century BC had amphorae in their orifices. The largest of these pits which may
have served as a well was explored to a depth of 4.1 m. A small room also found during the excavations
which measured ca. 7 sq.m and possibly had formed part of a larger structure may date from the same

NYMPHAION EXPEDITION

Head of Expedition: D. Sokolova

Exploratory works continued on the Bospornian city of Nympheion, located 37 km south of Kerch, on
the north-eastern fringe of the Eleny (Gerenjevoysky) Village, Autonomous Republic of Crimea,
Ukraine. Excavation was conducted on two pits in Unit M located on the southern slope of the Nympheion Pla-
teau. The backfill in the southern part of the western pit was studied. The bed of a water drain, located
south of the southern propylaea (partly preserved), is visible in the unearthen area. The water drain continues the drain unearthed in the late 1980s in the eastern part of the site. The backfill of the water
drain contained fragments of amphorae from Thassos and Herakleia, including the fragmented necks of
Herakleian amphorae with enpholos stamps. The finds mostly date back to the 4 th century BC. A
layer of compacted yellow clay was found, possibly associated with the construction of amphithe-
atre seating.
On the 2010 extension (Squares 1–3 and 13–14), works continued on the western side of Site М with the aim to unearth the stepped structure identified in 2009 and extending into the western wall of the pit as well as to ensure personal safety for the exhibition team and tourists visiting the site. Household Pit 52 (orifice diameter 2.95 m) was explored in Square 1. The yellow clay backfill at the bottom of the pit was found to contain fragmented black lacquer vessels originating in the late 5th – 4th century BC; a fragment of a second- to third-century red clay amphora was retrieved from the upper part of the pit.

At the end of the field season, the spoil west of Unit G was partly evacuated. The team including students of the Higher School of Restoration, Russian State Humanitarian University (Supervisor: O. Postnikova) reinforced the ruined parts of the walls, repaired the cracks and dents in the lime rustication with lime mortar and treated the masonry with hydrophobic chemicals.

**PANJAKENT EXPEDITION**

Head of Expedition: P. Lourje

Works continued on three sites of ancient Panjakent. In the sixth-century Kaynar Palace, at the foot of the Citadel, an elongated household structure was fully unearthed; the excavations in the courtyard resulted in the recovery of a Samarkand imitation of a Kai-Yuan-Tong-Bao coin (630s) and some early Panjakent pottery from the floor layers. In addition, another room painted with tulips was partly delineated and found to be of about the same size as the adjacent room with murals. The sectioning of cultural deposits commenced on the northern slope of the Citadel hill with the aim to study the mutual position of the Citadel and the Kaynar Palace.

On Site ХХVI-с, investigation of the household located west of the ancient city's eastern street was completed. Advanced exploration was carried out on a facility which turned out to be a small square-shaped hall with traces of columns, pylons, and a protruding sufa; early floors were uncovered in the vestibule contemporary with the house occupation; it was established that the space used to be divided with a partition during the early period. Investigation was carried out on the square in front of the house, bounded in the south-western corner by a small bench attached to the house. A passage or corridor associated with a different house is located to the south. A little hoard of Chegin Chur Bilge coins (late 7th – early 8th century), a number of metal objects, and a glazed pottery fragment were retrieved from the upper layers of the square. The new pits totalled ca. 50 sq.m in area (mean depth 4 m); advanced investigation was performed on ca. 40 sq.m. On Site ХХVI, explorations continued on the residential community near the late eastern city wall. The pit was extended south by 5–8 m; the whole built-up area between the wall and the street (16 m wide; mean depth 3 m) was unearthed. A ramp leading to the first floor is the last part of the previously inspected household; additional exploration was conducted in the vestibule of the house opening into the street (traces of a wooden door have survived). The capella, located on the first floor near the fortress wall, a vaulted room with a mezzanine serving as a storage chest, and a large square hall with a wooden mezzanine and columns innumerable late seventh- to early eighth-century coins and a dating pottery collection were retrieved from the floor were associated with a new house; the room adjacent to the street (from which a Byzantine buckle was recovered) and the street itself were examined. The restoration team recorded the paintings in other parts of the building; office studies were conducted on the samples unearthed previously. One of the fragments, namely a frieze uncovered in the current year, was restored for display during the season.

Three sites were studied in Khisorak, Matva. Excavations proceeded on a large household on the Shah-ristan. A curtilage, a new residential “capella-like” room, a corridor, and household facilities as well as passages between them were studied. The 2013 pit measured 13 × 7 m in area and ca. 1 m in depth. A pottery collection was retrieved, with some items enabling us to date the life of the household to the 9th – 10th century; traces of wooden structures were identified.

Excavations continued in the western part of Citadel I (the ruler’s palace). The courtyard was explored along its eastern and western walls. The corridor of the stately hall became a new subject for study.
NORTH-WESTERN EXPEDITION

Head of Expedition: A. Mazurkevich

Integrated subaquatic and surface explorations of Stone Age monuments continued. Excavations proceeded on a large imbedded pile building dating from the mid-3rd millennium BC on Serteya II (Vilizh District, Smolensk Region). Three stratigraphic associations with floor repairs in area of the fireplace were identified. Numerous pottery and flint objects were obtained along with a collection of ropes, often rolled into bundles and knotted. Other findings included fish hooks and an amber pendant imitating an elk incisor. It is interesting to note that all amber pendants recovered from the house resembled elk teeth in shape.

The subaquatic works on Smelna Lake concentrated on an area at the bottom of the lake in the settlement of Dubokray I. The team found several large stones sized from 0.5 × 0.7 × 0.6 to 1.6 × 0.8 × 0.7 m arranged in a circle (14 m in diameter) with four “rays”. Pits were started near the largest stones. The cultural layer contained shards of pottery dating from the mid-3rd millennium BC and small coals. The vertically positioned axe found on the site and the shape of the structure enabled us to surmise that the expedition team had discovered the first monumental structure in the wood-land zone of Eastern Europe. Further geophysical analysis made it possible to reconstruct the ancient landscape around the monument.

Explorations started on the solitary burial mound near Serteya Village. The initial barrow was found to have been constructed on top of a natural prominence where an Early Neolithic settlement was located. A new barrow was made some time later. Traces of bonfire sites were registered both on its slope and in the trench. Another find dating from the same period was the densely laid burnt bones of large animals including elk (?). Later, new soil was added to the mound, possibly by agents of the long barrow culture in the second half of the 1st millennium BC, as evidenced by the pottery finds in the backfill of the trench.

The pit started in the eastern part of the settlement revealed a part of the ancient settlement associated with fishing activities. Apart from fragmentary second- to third-century pottery, the cultural layer contained two iron fish hooks, fragments of clay plumpnets, fish scales, and bones. The retrieved frags- ments of iron knives and ceramic spindle whorls date back to the same period. The team mainly focused on the restoration of the unearthed features and stabilised the plaster and ceramic fragments obtained.

The team of the Laboratory for Scientific Restoration of Mural Painting, State Hermitage, conducted restoration works in the corridors adjoining the thermes, the little garden of the thermes and the small cubicle. Nearby is the most complex operations were performed in the corridor of the peristyle (part of the wall had been unearthed during the off-season by our Italian colleagues and awaited restoration): the plaster was stabilised on the walls; the paint layer underwent mechanical and chemical cleaning and was stabilised. Multip- le graffiti in Latin and Ancient Greek as well as some primitive paintings representing horses were exposed. Of particular interest is the inscription in red paint found on the wall of the household corridor; inscriptions of this type are more commonly seen on the walls of the streets in ancient cities and are completely absent from aristocratic villas.

Restoration works on the peristyle wall continued on Sindih VIII, Pogar District, Bryansk Region. The gross explored area of the site amounted to 52 sq.m.

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Restoration works on the peristyle wall

ARCHAEOLOGICAL EXPEDITIONS

One elbow of the couloir was unearthed, with wooden fragments of the ceiling, mostly in a poor state of preservation, found on the floor. However, one of the fragments carried a carved image of a fe- line predator and a fawn deer; this is the first sample of figurative wood carving in Khioskri. The total excavated area is ca. 300 sq.m, depth 0.5–0.5 m.

On Citadel II (the main defence structure and barrack), excavation was completed in the western part – a castle built on a comb layout. The northern part of the western lean with traces of levelled walls and a stair leading to the balcony as well as decorative brick facings built off the rosette was cleaned up. Explo- ration was completed of the westernmost vaulted room of the castle with exits into the corridor and lean balcony, and of the easternmost room which was found to contain small fragments of paintings and organic materials. The team started work on the ramp leading to the upper floor of the fortress; some antique pottery was found in the structural floor in one of the previously unearthed rooms. Resto- ration works began on Citadel II (water deqins from the unearthed buildings). The gross excavated area amounted to ca. 60 sq.m (depth 2–4 m).

The investigation resulted in the finding of three kalas in Volod’ Kishlak (mentioned in a document from Khioskri), a small fortress guarding the head of the canal supplying water to Khioskri, and the bed of the canal.

SLAVIC-SARMATIAN EXPEDITION

Head of Expedition: S. Voronyeytov

Excavations proceeded on Sindih VIII, Pogar District, Bryansk Region. The gross explored area of the site amounted to 52 sq.m.

Inaccessible for exploration as the level of the Don in that period was 1.5–2 m higher compared to the present. The lowest stratum was dated through radionarbon dating to be at 790±10B.P (5PB–729), indicating that the first settlers from Asia Minor had appeared in the Northern Black Sea Area earlier than suggested before.

STABIAN EXPEDITION

Head of Expedition: A. Butyanin

Excavations continued on the Arladne Villa located on the Varano Plateau near Castellam- mare-di-Stabia, Italy. In 2010–2012 the expedition uncovered the thermes and the adjacent facilities; in the past season, the team mainly focused on the restoration of the unearthed features and stabilised the plaster and ceramic fragments obtained.

The team of the Laboratory for Scientific Restoration of Mural Painting, State Hermitage, conducted restoration works in the corridors adjoining the thermes, the little garden of the thermes and the small cubicle. Nearby is the most complex operations were performed in the corridor of the peristyle (part of the wall had been unearthed during the off-season by our Italian colleagues and awaited restoration): the plaster was stabilised on the walls; the paint layer underwent mechanical and chemical cleaning and was stabilised. Multiple graffiti in Latin and Ancient Greek as well as some primitive paintings representing horses were exposed. Of particular interest is the inscription in red paint found on the wall of the household corridor; inscriptions of this type are more commonly seen on the walls of the streets in ancient cities and are completely absent from aristocratic villas.
Along with the restoration, the team cleaned up and stabilised thousands of mural fragments retrieved from the backfill of the rooms and made drawings of pottery fragments. This work is to continue in the next season. The structures to the north of the thermae were evaluated for further study. It was here that the fresco Flora, now the symbol of the Stabian Villae, was found in the 28th century, which enables us to hope for the possible discovery of more rich and colourful murals.

**Tien Shan Expedition**

**Head of Expedition:** A. Torgashev

Following the scheme established in the previous two years, exploratory works were conducted by two teams. The first team focused on the Kultobe Site in the centre of the Turkestan City (Southern Kazakhstan). The second team was involved in the high-priority long-term excavation project on the Krasnaya Rechka Site (Chuy Valley, Kyrgyzstan). Works on Kultobe, performed in conjunction with the Turkestan Expedition of the Archaeology Institute of the Kazakhstan Republic, aim to explore the earliest period in the urbanisation of the Cis Tien Shan Range. The study focused on the earliest structures of the citadel, namely a cross-shaped building and the adjacent castle (constructed on a quadrangle design). In the castle, a number of buildings on the upper construction horizon dating back to the 4th century were investigated; a western tower with flaring out arrow slits was discovered; remains of the middle construction horizon were unearthed in the building. The uncovered tower and a corridor leading to it showed evidence of jewelry production: faulty items made of semi-precious stones; a fragment of a crucible, a gold-clad stone pendant for threading. One of the pits comprised a large amount of crystallised gypsum as well as fragmented gypsum objects including the lower part of a small idol. The pottery, beads, and arrowheads retrieved from the middle horizon enabled us to date it to the 2nd century at the earliest. One of the entrances to the building was unearthed along with the adjacent built-up area outside of the structure. Some of the facilities also bore traces of a major fire (4th century) after which the site had one of the entrances to the building was unearthed along with the adjacent built-up area outside of the structure. Some of the facilities also bore traces of a major fire (4th century) after which the site had been abandoned.

The burnt bricks were completely removed after the temple had fallen into disuse at the beginning of the 11th century. One of the galleries was found to contain the head of a demon, fairly well preserved, which had obviously originated from the shrine. Fragments of multi-coloured paintings were found in the northern and western galleries. Two large sculptural fragments were unearthed and recovered from the area in front of the entrance to the altar niche of the shrine. One of them was the torso of a large sculpture, possibly depicting a guard. The torso is decorated with two rows of intersecting ribbons with bells and a large medallion in the centre representing Kirtimukha. The other large fragment was the shaft of a semi-column, nearly completely covered with paintings. Small areas of gilding (almost entirely stripped off after the desecration of the temple) were partly preserved over the paint surface. The paintings were created under the strong influence of Eastern Turkestan traditions by a local artist, possibly one of the monks. The space between the large sculptural fragments was filled with smaller pieces of broken sculpture.

The investigation of the lower strata which cannot have originated before the early 8th century continued on the stratigraphic pit. The cultural deposits were found to overlie a gravepit with ground burials. One burial in a very narrow grave was cleaned up, with the skeleton lying on the back, head facing north with a slight shift westward. The only item of inventory was a stone buckle which provided no indication as to the time of the burial. Apparently, the burial will date to the period well preceding the foundation of the city.

**CENTRAL ASIAN EXPEDITION**

**Head of Expedition:** N. Nikolayev

Works continued on the Xiongnu gravesite of Dzungar, Buryatia Republic. The grave exceeds 16 m from north to south on the ancient daylight surface (not including the dromos); the northern wall measures over 14.5 m in length, the southern wall is 12.9 m long. The expedition team continued removing the backfill and cleaned up the top step of the grave. More accurate data was obtained on the design of the internal partitions; the backfill of the dromos was excavated. At the end of the excavation works, its depth near the partition separating the dromos from the grave pit measured ca. 4 m. Remnants of a lengthwise partition made of trunks of coniferous trees and some stones topped with the stelae found during the previous season were recorded in the central part of the dromos. The investigations revealed that the burial mound had been robbed at least twice; the full extent of the damage inflicted by the robbers will be identified by further studies.
Excavation continued on the medieval town of Sudak in the area of the port and fortress curtain walls. In the port zone (Pit VIII), features 1 and 3 overlying some earlier buildings and cultural deposits were completely dismantled. The strata were found to contain remnants of ninth- to twelfth-century stone buildings. One object of particular interest was a complete ninth- to tenth-century amphora found in situ in the earlier layers of the eastern extension to the pit. The few glazed items found mainly originated from Constantinople, the Mediterranean and Asia Minor. Numerous iron, brooch, glass, and bone artefacts were retrieved. The coin findings tentatively suggest that the unearthed layers of the pit date from the 10th – 12th centuries.

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The Southern Crimean Expedition jointly with the Crimean Office of the Archaeology Institute (Ukrainian National Academy of Sciences) and the Khersones Tavrichesky National Reserve conducted the 12th field season in the Genoese fortress of Cembalo. The works were performed within the city boundaries south-east of Tower 1 (Barnabo Grillo Tower, as per the inscription made in 1463). The explored area measured 168 sq.m and was located in Squares 5–9. Additional inspection of the control baulks was undertaken in Square S, a hollow (“box”) matching the dead body in size was made in the natural soil. As a result of the excavation, a grave in the form of a quadrangular box with double shoulders, covered and lined with wood”.

The mound of Kurgan 1 (Kostromskoy) was fully reconstructed; the study of Division Kurgan 10 was completed. Most activities centered on Division Kurgan 6, excavated manually. The mound contained four burials of the Middle Bronze Age (three of which were explored and the fourth stabilised for future study in the coming year) and a sacrificial complex dating from the 7th century BC. Two of the burials had been made in catacombs, two in large rectangular pits. The pit burials were found to be similar to the funerary structures studied by N.I. Vinelovsky in Division Kurgan 2 and described by him as “a grave in the form of a quadrangular box with double shoulders, covered and lined with wood”.

The explorations pursued during the previous seasons continued on the Division Kurgan Gravesite. The mound of Kurgan 1 (Kostromskoy) was fully reconstructed; the study of Division Kurgan 10 was completed. Most activities centered on Division Kurgan 6, excavated manually. The mound contained four burials of the Middle Bronze Age (three of which were explored and the fourth stabilised for future study in the coming year) and a sacrificial complex dating from the 7th century BC. Two of the burials had been made in catacombs, two in large rectangular pits. The pit burials were found to be similar to the funerary structures studied by N.I. Vinelovsky in Division Kurgan 2 and described by him as “a grave in the form of a quadrangular box with double shoulders, covered and lined with wood”. In fact, the construction of such a grave started with a large deep rectangular pit reaching the natural geological layer, then a hollow (“box”) matching the dead body in size was made in the natural soil. The burials had retained traces of ochre backfills; one of them comprised a little amfora with four horizontal handles. Additionally, several survey shafts were sunk and inspected in the Tarasova Bal’ka settlement. The boundaries of the settlement were identified; the fragmented Mascosp type pottery retrieved from the site places the beginning of life on this site in the 4th millennium BC.
**ARCHAEOLOGICAL EXPLORATIONS**

**SOUTHERN SIBERIAN EXPEDITION**

Head of Expedition: K. Chugunov

Excavations continued on Kurgan 1 on the Bugry Gravesite in the Rubtsovsk District, Altai Region. Further explorations were undertaken on the centrally located Grave 1 and completed on Grave 3. The central grave was filled with moist clay soil and paved with large boulders at a depth of over 4 m; fragments of gold lining, one ceramic and one stone vessel were recovered. The robbed Grave 3 comprised a funerary structure resembling a log house, stone lining at the bottom of the pit, and remnants of the roof made of large stones. The backfill contained remains of ornaments for clothes (multiple sewn-on metal plates and gold lining), fragments of iron weapons, part of a Chinese ornamented lacquer cup, and horn beads in the “animal” style. A diamond-shaped footwear embroidery in white cylinder-shaped beads was found in situ among the foot bones of the entombed.

In the Tyva Republic, works continued on the Chinge-Tey I funerary complex. The excavations proceeded on three sectors of the mound. In Sector ABV, stonework clean-up continued along line AV towards the centre of the mound; part of the perimeter wall was located. In Sector APR, a surface structure was fully cleaned up between the cromlech and the wall façade, where another stone box burial was explored (Grave 6). The grave comprised a knife in a leather sheath (both with painted decoration), a hone stone, and fragments of a gorytos with a bow and arrows. A deer stone laid between vertical slabs was found during the dismantlement of Grave 4 (explored in 2011) opposite. Part of the surface structure was excavated and stabilised in the western part of the mound in Sector ADE.

A special survey unit of the expedition explored the southern spurs of the Kurtushibinsky Mountain Range. The search resulted in the finding of six human sites and two locations. The features were located on the southern and south-eastern mountain exposure in the gullies and on the slopes. Fragments of moulded pottery dating back to the period spanning from the Bronze Age to the Scythian time and an insignificant number of flint splinters, flakes, and tools were retrieved.

**MAJOR CONSTRUCTION AND RESTORATION OF THE BUILDINGS**

"STARAYA DEREVNYA" RESTORATION, CONSERVATION AND STORAGE CENTRE

In December 2012, the Hermitage opened the second building of the "Staraya Derevnya" Restoration, Conservation and Storage Centre. The new premises accommodate the museum’s restoration laboratories (laboratories for scientific restoration of applied art objects, photos, textiles, furniture and carriages, mural painting, and graphic works), a repository, two exhibition rooms and one lecture hall. In 2013, the Hermitage museum restorers and curators moved to the new building.

In the course of the year the start-up and commissioning activities of the maintenance systems of the whole complex of buildings were carried out. To ensure the trouble-free operation of the heating system of the “Staraya Derevnya” Restoration, Conservation and Storage Centre the boiler house changed over from diesel fuel to gas. Putting into operation the computing mode of electric power metering allowed the automatic obtaining of the electric power consumption readings within any period of time and the conversion to the fourth price tier, thus cutting the cost of electrical power supply. The emergency power system was modernised as well. As usual increasing attention was given to the operation of the systems ensuring the safety of the storage of museum holdings.

In 2013, extensive work was carried out in the third construction phase of the Centre’s project to provide for new storage facilities, including the centre for costume study, repositories for large-size paintings and modern art, restoration workshops, research and public libraries. The project for the third construction phase of the “Staraya Derevnya” Restoration, Conservation and Storage Centre was submitted and approved at the meeting of the collegium of the Russian Ministry for Culture in October 2013.

Photos by V.I. Nikiforov
In September 2013, the Eastern Wing of the General Staff Building was ceremoniously opened after restoration. By this time the bulk of the construction, mounting, and refurbishment work of the second construction phase had been completed, including that on the premises of the red zone of the Committee for State Control, Utilisation, and Protection of Historical and Cultural Landmarks. Following the completion of the hook-up and start-up of the engineering systems and the finishing work ongoing in a number of building areas, the Intarsia Group of companies handed over the fully commissioned building to the State Hermitage towards the end of the year.

Three enfilades in the “New Large Skylight Halls” consisted of large exhibition halls aligned with each other. Placed in the transverse blocks of the General Staff Building and connected by glass bridges, they were intended to accommodate the main area of the permanent display. Underlying the architectural design is the enfilade structure of the exhibitions; the St. Petersburg Baroque perspective; the structure of the Hermitage hanging gardens, as well as the large halls with a flexible system of exhibition space transformability. Large-scale temporary exhibitions are planned to be held in the three skylight halls. The halls are equipped with a system of multileaved doors and wall panels turning upon their hinges. Various options for the opening and closing of multileaved doors and walls make it possible to flexibly adjust the display, as well as to isolate each of the hall-modules or integrate them again into the enfilade. The utility systems of the building were completely replaced. Individual humidity conditions and fixed temperature regime are maintained by special devices placed in the halls. Installed on the building roof is the self-contained gas-heated boiler which makes it possible to maintain fixed temperature throughout the year taking into account the areas of the court-yards turned into glass-covered atria.

The conducted package of works enabled to provide the museum with large display areas, to create comfortable storage conditions for the exhibits, as well as to provide a comfortable working environment for the museum staff and to make the halls and premises, which have preserved their original decoration, accessible to visitors.

A ceremony at the General Staff Building marking the completion of its reconstruction. 6 September 2013. Mikhail Piotrovsky and Vladimir Medynsky.
In 2013, the Capital Construction Department of the State Hermitage in collaboration with Beta-Kom developed the research and design documentation for the restoration and conversion of the Small Hermitage into an exhibition complex. Designed by the architects Jean-Baptiste Vallin de la Mothe and Yury Velten and constructed in 1764–1775, the Small Hermitage serves as a link between the Winter Palace and the Large Hermitage. In the 1840s the architect Vasily Stasov carried out the reconstruc-
tion of the premises under the Hanging Garden. Thus, the riding school, stables, and coach house appeared between the Southern and Northern Pavilions. Part of these premises are planned to be adjusted for modern use as exhibition halls.

The project provides for the repairs and re-arrangement of the existing engineering systems, the replacement of equipment, and the architectural replanning of the building for the creation of the State Hermitage exhibition complex with a separate visitors’ entrance with a ticket-checking unit, cloakroom, toilets, and visitors’ service area. The space should be re-organised and adjusted for modern use. The building will also house the museum exhibits packaging department, as well as all the essential process rooms and facilities for transporting bulky exhibits.

In 2010 a limited competition was held for the design of the State Hermitage exhibition complex. The project provided for a large-scale set of operations involving the ground stabilisation beneath the building, the replacement of the roof frame and roof coating met with difficulties, since the breakdown in the technological process could have led to the violation of the structural integrity, cracks, and collapse of the walls. The reconstruction work is being carried out step-by-step over the whole area of the project: from the outbuilding on Millionnaya Street to the front of the building overlooking the Palace Embankment (Dvorovaya Naberezhnaya). The assemblage of modern engineering systems is carried out consistently, the heat supply, ventilation, water supply, and sewerage systems are fully reconstructed, the fire alarm system, the fire protection systems (including the hydrologic and gas suppression ones), the public address system for warning members of the staff in an emergency, and the CCTV system are installed. On a step-by-step basis over the whole area of the construction project, the restoration of the stone steps and stairs, cast-iron railings of flights of stairs, window and door openings, well-preserved fireplaces, as well as the wooden coffered ceilings, the rendering finish of the rooms and stucco work are carried out.

In 2013, restoration of all the 126 shallow copper sculptures on the balustrade plinths of the roof was completed. The work started in 2003, when a thorough examination of all the sculptures revealed their critical condition. Expert workers performed a test by cutting open one of the sculptures located on the northern façade of the palace, which showed that the breaks and cracks in the copper shells were caused by the defective cement filling in the lower third of the sculptures serving as a counterweight. The restoration work the usable floor area of the building will increase from 8,500 to 10,500 sq. m. due to the more rational use of the internal area of the building, an increase in the number of storesy in the building, the construction of elevated galleries, and the reconstruction of the roof. The total construction volume on the site amounts to 68,114 cu.m.

In 2013, restoration of all the 276 shallow copper sculptures on the balustrade plinths of the roof was completed. The work started in 2003, when a thorough examination of all the sculptures revealed their critical condition. Expert workers performed a test by cutting open one of the sculptures located on the northern façade of the palace, which showed that the breaks and cracks in the copper shells were caused by the defective cement filling in the lower third of the sculptures serving as a counterweight. The restoration work served especially concerned about damaged elements of the iron frames in the humid environment of the filities. Following the Department of the History and Restoration of Architectural Monuments, the internal cavities of the sculptures were cleaned of the cement filling that had lost its strength properties; the lower parts of the frames were strengthened by introducing changes in the construction of the fasteners. Restoration of copper casings of the sculptures was carried out as well: straightening of the deformed copper sheets, soldering of joints and cracks, isolating copper elements of the sculptures from the metal frame by means of lead linings, making drainage holes. The surface of the copper was cleaned in order to remove the layers of natural patina, which in the aggressive environment contributed to a faster deterioration of the metal. Sculptures were coated with a special primer and paint, containing copper corrosion inhibitors. When choosing colour for the sculptures, the experts suggested using a greyish-green tint, so that the restored sculptures would not stand out among the non-restored ones and would be close to the colour of their surfaces still covered with natural patina.
During the restoration season of 2005, the remaining paint layers on the metal surfaces were analysed. The analysis confirmed that originally the copper sculptures had been painted in light shades; therefore, a test painting in cream-white colour of one of the sculptures located on the eastern façade of the building was performed, with the aim of achieving a unified colour scheme for the sculptures and decorative mouldings of the façades. The experimental painting of the sculpture was aimed at showing how it would be possible to restore the vertical structural divisions of the façades by changing the colour grade of the sculptures and thus to restore the main principles of the spatial and structural design created by Rastrelli.

At the same time, certain doubts remained. In the last almost seventy years, the colour scheme of the palace had become to a certain extent embedded in people’s minds. Many claimed that changing the colour of the sculptures without changing the colour of the façades was impossible. Changes in the colour of the Winter Palace had been undoubtedly connected with the architectural ensemble of Palace Square as a whole. However, in this case the idea was to unite all decorative elements of the palace façades into one rhythmical composition by creating a unified colour scheme concept; so as to give the final completeness to the architectural order of the palace and thus come close to Rastrelli’s original design of the façades.

Owing to the combined efforts of restorers and researchers, the processes that had been damaging the copper shells of the sculptures and their internal frames were stopped. Restoration of the sculptures was carried out under the architectural and supervisory guidance of T. Prazdnikova, researcher of the History and Restoration of Architectural Monuments, and experts of Museum Technologies LLC.

During the restoration season of 2013, the Restores-Restavratorsiya restoration company performed the restoration of the western façade of the New Hermitage. In the course of the restoration work, the terra-cotta décor of the building was cleaned and strengthened; the lost elements of the décor were replaced. The main work was connected with dismantling and restoration of zinc sculptures, and making their bronze copies. Zinc statues of the New Hermitages were designed by Leo von Klenze, with the German sculptor Johann Halbig making small-scale models based on Klenze’s drawings and sending them to Russia. These models were used by St. Petersburg sculptor P. Shvets, N. Ustinov, A. Loganovsky, V. Demut-Malinovsky. A. Terebenin, K. Klein, I. Reimers, and D. Jensen, who executed full-size models which were then cast in case-iron moulds. Spelter (crude zinc) fragments of the sculptures were cast, which later were soldered together with tin-lead alloy. The finished sculptures were, in 1948–1950, installed in the ground-floor niches of the southern and western façades as well as on the granite consoles which later were soldered together with tin-lead alloy. The finished sculptures were in 1948–1950, installed in the ground-floor niches of the southern and western façades as well as on the granite consoles which later were soldered together with tin-lead alloy. The finished sculptures were, in 1948–1950, installed in the ground-floor niches of the southern and western façades as well as on the granite consoles which later were soldered together with tin-lead alloy.

In the course of the restoration treatment of the façades, fragments of the original plaster from the time of Francesco Bartolommeo Rastrelli were discovered, which retained paint layers from different periods of the palace’s history. The lowest paint layer can be dated as far back as the last third of the 18th century; it gives us an insight into the original colour scheme of the palace as created by Rastrelli. The next identified paint layer dates back to the late 18th–early 19th century. Besides, paint layers dating back to the 1840s, the 1860s, and the period from the 1880s to the 1890s, were found as well as the paint layer from the early 20th century. On the basis of the paint layers from different periods of the palace’s history, the Committee for State Control, Utilisation and Protection of Historical and Cultural Landmarks together with the State Hermitage made a decision in 2003 to dismantle the spelter sculptures, with their further conservation and museumification, while at the same time to install their bronze copies on the façades.

In 2000, a lost statue of Rubens was reconstructed. In 2007, the copy was installed in the ground floor niche of the western façade. In 2013, some of the western façade sculptures of the New Hermitage were dismantled. Six out of the fourteen spelter sculptures of the western façade have already been replaced with their bronze copies. These are the sculptures installed on the consoles of the first and second floors, representing Raphael, Leonardo da Vinci, Correggio, Titian, Rembrandt, and Ostade.

For the coming celebration of the 250th anniversary of the State Hermitage, the Department of the History and Restoration of Architectural Monuments is planning to show all the restored spelter sculptures in the open repository display of the State Hermitage.

Decoration of the façades, sculptural and other elements of the decorative scheme, restoration and conservation of zinc sculptures were carried out under the architectural and supervisory guidance of V. Lukin, Chief Architect of the State Hermitage, and T. Prazdnikova, researcher at the Department of the History and Restoration of Architectural Monuments.
FINALISING THE RESTORATION OF THE HANGING GARDEN

In 2013, work on the final phase of the project to restore the Hanging Garden was continued. Casts were made of eight sculptures from the Garden. The process used Remmers Silikon AFM and a protective shell made of general purpose resin for layer-by-layer use of Bis-resin L94 matrices developed by Silka (Germany) in order to prevent deformation caused by gravity. Then copies of the sculptures were created by making moulds from exact polymer concrete casts (epoxy resin with marble chippings) in accordance with the colour samples approved earlier. Then, the statues of Apollo, Bacchus, Venus, Vulcan, Diana, Flora, and Ceres, as well as the vases, were returned to their original places. In autumn, protective boxes for sixteen sculptures, bases, and the fountain of the Hanging Garden were produced in order to cover and protect them in winter. In May and June, the restoration shop Napoleon worked on treating the paths with protective coating, while at the same time spot repairs were performed on the surfaces on an area of 160 sq.m.

Meanwhile, the Garden lived its own life. Spring ended and summer came, and then autumn in tune with the change of seasons, new flowering and fruit-bearing plants, like in a well-coordinated orches- tral entrance in its designated time. Persian lilac, exuberantly blooming Everest apple-trees, lilacar- ries, and “Hermitage” tulips were followed by rhododendrons, spires, and cinquefoils. In the area of the former winter garden, magnificent begonias and ageratums bloomed; supple silhouettes of thuja trees delighted the eye. Grape vines and tropical morning glory flourished in the plant pots. Garden sculptures were glittering white among this multicoloured splendor. It should be noted that plants in the Hanging Garden continued to bloom in even in late autumn, when trees and bushes in the city gardens were already shedding their leaves.

The effort to restore the Garden to display condition has not gone unnoticed in the city and the coun- try. At the 2013 annual festival “Russian National Award for Landscape Architecture” held in Mos- cow, the Hanging Garden of the Small Hermitage Project won the highest award – the Golden Diploma. In the nomination for the Best Competed Site of Cultural and Historical Heritage. The ex- hibition stand of the Hanging Garden of the Small Hermitage Restoration Project was also shown at the “Zodchestvo-2013 (Architecture-2013)” festival, where the official award ceremony was held, with winners getting the highest award – the Bronze Cube. At the annual St. Petersburg award festival for the best comprehensive urban landscaping project, the Hanging Garden won in the nomination for the Best Landscaped Cultural Heritage Site.

HYDRODYNAMIC CLEANING OF THE FAÇADES OF THE STATE HERMITAGE

Buildings of the State Hermitage stretch along the Neva embankment in the area of heavy traffic. Pollution of the air with toxic substances emitted by motor vehicles causes the exterior finish of the façades to deteriorate at a faster pace. Regular cleaning of the façades is performed by specially created and constantly updated project teams. In spring and autumn, the State Hermitage carried out pressure washing of the façades. In order to remove atmospheric and industrial pollutants, stains, and graffiti, the Hermitage used cleaners produced by the French company Guard Industrie that do not damage painted surfaces.

In 2013, the cleaning work was performed by the Beta-Kam company under the supervision of the De- partment of Technical Equipment for Buildings. Technologies of industrial cleaning were used for the first time to clean a hard-to-reach section of the Hermitage Theatre. Even though the work on hydro- dynamic cleaning of the façades is performed annually, the western façade of the Hermitage Theatre had not been cleaned before, since it was impossible to install the usual equipment. In the area of the Winter Canal embankment. Cleaning of the façades considerably improved the exterior appearance of the Hermitage buildings.

REPAIRS OF THE WINTER PALACE ROOF AND ATTICS

Designed by the architect Rastrelli, the Winter Palace was built between 1754 and 1762. Initially the attic floors were constructed in the form of brick vaults resting on timber joists. The fire of 1837 burnt down and destroyed all the attic floors. In the period of the reconstruction of the building in 1838–1843 the timber floor and roof structures were replaced by metal ones for the purpose of fire prevention. The roof supports were distinguished by their individual construction solution, form, and configuration. The engineering design of the floor structures and supports was provided by the archi- tect Vasily Stasov, the engineers A. Gutfman and I. Krol, as well as by M. Clark, a prominent Russian engineer and the director the Alexandrovsky foundry.

The reconstruction of the rafter system of the Winter Palace was performed under the supervision of the architect N. Gornostayev and the engineer of the St. Petersburg Metal Works D. Krel in 1887.

Prior to the 1937 revolution, building felt arranged in several layers was used as insulant on the att- ic floors. At the top the insulant was covered by lime screed or by several layers of tarred canvas, making the attic cold over the whole area of the building. In the Soviet times the on-going work was carried out on the reconstruc- tion of the timber joists and the replacement of the roo- f. 2010 saw the start of the large-scale work on the replacement of the Winter Palace roof and the repairs to the attic constructions. This work continued in 2013. The high degree of physi- cal deterioration of the largest part of the roof covering made it necessary to replace it. The reconstruction of the structural supports and the multilayer roofing in sections 2–5 and 10 of the Winter Palace was completed. It was the construction and as- sembly company Beta-Kam and the restoration company Renes- sans-Restavratsiya that carried out the works. Technical supervi- sion was provided by the Department of Restoration and Repairs of the State Hermitage. In 2012, the whole range of works was carried out on the restoration of the brick walls of the attics, strengthening of the rafter systems, installation of the floor structures’ insulation, and repair of the ventilation shafts found in the attics of sections 2–5 and 10 in addition, the new flying bridges and walkways were installed. The existing metal staircases were restored, the length of steps increased. The roof was repaired with the use of the multilayer system.
RESTORATION OF THE INTERIOR AND RENOVATION OF ENGINEERING SYSTEMS IN THE KUTUZOV CORRIDOR OF THE WINTER PALACE

After the first fire in the Winter Palace that happened in 1837, the architect Vasily Stasov, who was in charge of the repairing work, preserved some features of Rastrelli’s layout design, namely, the vestibule of the Saltikov Entrance and the Kutuzov Corridor. Since in order to prevent future fires they had to remove the stoves from the palace, in 1870 a hot-air heating system using hot-water air heaters was installed in the Kutuzov Corridor for heating the rooms of Alexander II.

In the 1930s, coping stone floors were replaced with terrazzo floors with concrete and marble chips. The work was supervised by A. Sivkov, chief architect of the State Hermitage. After the end of WWII, the interior of the Kutuzov Corridor was restored but without any technical alterations. In the 1960s, routine maintenance work was performed here in order to make the necessary prepara-
tions for the exhibition of the Department of the Archaeology of Eastern Europe and Siberia.

In 2012, a decision was made to carry out maintenance repair work on the supply and exhaust ventilation system in the Kutuzov Corridor of the Winter Palace, which comprised one ventilation system in the Laboratory for Scientific Restoration of Mural Painting, which comprised one ventilation system in the Laboratory for Scientific Restoration of Precious Metals. Renovation of the ventilation system in the Laboratory for Scientific Restoration of Mural Painting was executed by Beta-Kom LLC under general supervision of A. Moskaleva, head of the Department of Restoration and Repairs of the State Hermitage, while the architectural supervision was performed by A. Zimin, the leading architect of the Department of the History and Restoration of Architectural Monuments. Technical supervision was led by M. Sorokina, leading engineer at the Department of Restoration and Repairs, and V. Smirnov, chief power engineer.

In 2013, the following work was performed in the western part of the Saltikov Entrance vestibule and in the Kutuzov Corridor: renovation of the plaster coat of the walls and ceilings; restoration of the door openings (with partial replacement of wooden doors with metal doors) and window open-
gings (with renovation and partial replacement of window hardware), in accordance with the project design. Iniall terrazzo floors and floors faced with marble tiles were also restored. Decorative ele-
ments of the interior — plaster capitals of the columns, the moulded cornice of the walls — were also restored. Restoration work was performed on the marble-tile faced stairs and pedestals of the vestibule before the northern wing of the Kutuzov Corridor.

Deteriorated utility systems were fully renovated. In the course of the year, power networks were ren-
ovated and electrical and lighting equipment was installed. Air ducts in the walls and under the floor of the building were cleaned and fully restored. New ventilation grills and adjustable dampers were made. To ensure the fire safety, the fire-fighting water conduit system was repaired: new fire-plugs and fire extinguishers were installed. As part of the project for the interior restoration and renovation of utility services, the existing CCTV system, fire and security alarm systems were modernised.

The Corridor is to house the permanent exhibition of the Department of the Archaeology of Eastern Europe and Siberia.

RESTORATION OF THE PARQUET FLOORS IN THE CONCERT ROOM AND THE WAR GALLERY OF THE WINTER PALACE

As a result of wear of the protective varnish layer, the artistically patterned floors of the Military Gal-

dery and the Concert Room made of amboyna, ebony, amaranth, oak, beech, and ash were damaged over a large area, and in some cases were worn out to the thickness of veneer sheets. Panels of the pat-
tened parquet had traces of the past restoration efforts. The parquet floor was largely covered with scratches, splinters, and cracks.

The restoration work was carried from September to November 2013, by employees of the restoration and repair company Parketny Mir under the engineering supervision of the Department of the Chief Mechanic at the State Hermitage. In the course of the restoration work, the layers of damaged var-

nish were removed, the cracks repaired, and the elements of the decorative patterned floor restored.

The work on restoring the wooden flooring — under conditions when the geometric veneer pattern was accompanied with the use of timer varying in grain and colour — was performed in the rooms of the rooms, following the necessary restoration procedures, with subsequent coating of the par-
quet floor with “water-based”wear-resistant lacquer. Reconstruction of the no-longer usable ele-
ments carried out in strict compliance with the artistic design and made use of the same kinds of timber as the original flooring.

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RENOSIATION OF THE VENTILATION SYSTEM IN THE LABORATORY FOR SCIENTIFIC RESTORATION OF MURAL PAINTING

In 2012, a decision was made to carry out maintenance repair work on the supply and exhaust ven-
tilation system in the Laboratory for Scientific Restoration of Mural Painting, which comprised one air-supply unit and three ventilation exhaust units that had been in operation for over thirty years. The technical condition and design of the existing ventilation system that had been installed in the 1970s made it impossible to control the temperature and the speed of the air stream delivered inside the laboratory. In winter, when the outside temperatures were low, the ventilation system was shut down, since there was a danger of the water heat exchanger break-
ing down and hot water flowing into the laboratory. It was neces-
sary to replace all the equipment that existed within the attic floor with new, energy-efficient equipment with automatic control.

In 2012, Russenergostroy LLC developed a plan aimed at ren-

ovation of the ventilation system in the Laboratory for Scientific Restoration of Mural Painting. In summer 2013, Beta-Kom LLC executed the renovation of the ventilation system in the Laboratory for Scientific Restoration of Mural Painting. Before that time, already the Laboratory for Scientific Restoration of Precious Metals: Re-

pair work was carried out by the Department of the Chief Power Engineer of the State Hermitage. The existing equipment was replaced with the Climator air-handling unit produced by Novensco; new silencers; ventilating ducts, covered with modern, efficient sheet insulation; an auto-
matic manifold of the hot-type air-heater, equipped with a sys-
tem of automatic freeze protection based on a circulating pump and a three-way valve. Instead of the existing ventilation exhaust units, new energy-efficient and low-noise ventilation equipment was installed. The air-supply unit was equipped with collectors for emergency discharge of the headling medium and a drainage trans-
frey pump. The return of air duct entry into the laboratory was equipped with an automatic fire damp-
er that can be activated both following the increase in the air temperatures and following receipt of a signal of the air FBI alarm system. Electrical control unit to provide electric power supply for and automatic control of the ventilation system as well as a frequency controller were installed; a heat-control unit with a start button was installed inside the laboratory. The automated control system installed in the laboratory uses SAIA-BURGERT GC703 M242 controller, which ensures automatic start/stop of the equipment in accordance with the time schedule (including manual con-
trol), regulation of supply air temperature, and protection of the air handler against heating-medi-
um freezing. The system allows for the ventilation system to be controlled from the central power control unit of the State Hermitage.

After the installation and the set-up, the laboratory is now equipped with an adequate ventilation system.
**STRUCTURE OF VISITS TO THE STATE HERMITAGE IN 2013**

<table>
<thead>
<tr>
<th>Category</th>
<th>Visitors (in)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Total number of visitors</td>
<td>3,120,170</td>
</tr>
<tr>
<td>Including:</td>
<td></td>
</tr>
<tr>
<td>Free admissions*</td>
<td>988,652</td>
</tr>
<tr>
<td>Russian nationals</td>
<td>815,201</td>
</tr>
<tr>
<td>Foreign visitors</td>
<td>1,017,985</td>
</tr>
<tr>
<td>Internet ticket holders</td>
<td>46,261</td>
</tr>
<tr>
<td>Free admission pass for specialists holders</td>
<td>29,203</td>
</tr>
<tr>
<td>Group guides</td>
<td>50,734</td>
</tr>
<tr>
<td>Spectators of the Hermitage Theatre performances and other programmes</td>
<td>95,410</td>
</tr>
</tbody>
</table>

* The State Hermitage offers free admission rights to children, school pupils and students (regardless of citizenship), senior citizens of Russia and a number of other categories of Russian nationals entitled to special benefits.

**EDUCATIONAL EVENTS**

In 2013, the State Hermitage organised 40,060 guided tours, lectures, and classes.

<table>
<thead>
<tr>
<th>Category</th>
<th>Visits (in)</th>
</tr>
</thead>
<tbody>
<tr>
<td>General tours round the museum</td>
<td>18,309</td>
</tr>
<tr>
<td>Tours to the Treasure Gallery-1</td>
<td>6,216</td>
</tr>
<tr>
<td>Tours to the Treasure Gallery-2</td>
<td>4,517</td>
</tr>
<tr>
<td>Tours to the Winter Palace of Peter I</td>
<td>716</td>
</tr>
<tr>
<td>Tours to the Imperial Porcelain Manufactory Museum</td>
<td>129</td>
</tr>
</tbody>
</table>

The museum organised 272 educational programmes (10,273 classes).

| Category                                                        | Visits (in) |
|                                                               |             |
| Lectures for adults, junior and senior schoolchildren         | 356         |
| at the State Hermitage                                        | 196         |
| in Vyborg                                                      | 67          |
| in Kazan                                                       | 93          |
| Classes at the Youth Centre                                  | 672         |
| Classes for children and schoolchildren                      | 747         |
THE STATE HERMITAGE LECTURE CENTRE

In 2013, the Lecture Centre of the State Hermitage settled in its new premises in the General Staff Building. This allowed it to broaden the range of lecture topics and to increase the size of the audience for one lecture from 80–100 to 200–220 people.

The 2013 programmes of the lectures were significantly updated and new lecture series were added; instead of the previously existing 17–19 lecture series, in 2013 their number increased up to 30.

Amongst them there are completely new lecture series:

- A World Created by Lines. German Engravings of the 15th – 16th Centuries in the Hermitage Collection;
- "Large Dutchmen": the Netherlandish Art of the 20th Century;
- The Museum Treasures. Talks by the Curators of the State Hermitage;
- "In Eternal Memory of 1812…";
- The Constellation of Greek Cities;
- "Gems! In Pursuit of Them, One is Daring Enough to Go Across the World…";
- Indian Architecture from Harappa to Moguls;
- The State of Xiongnu – a Nomadic Empire at the Heart of Asia;
- Western Europe of the 16th – 17th Centuries through the Eyes of Russian Travelers;
- The Origins of European Civilization. The Neolithic Age (10th – 3rd Millennia BC);
- The Phenomena of Chinese Art;
- At the Court of Spanish Kings;
- From a Picture to Expression. From the History of German Expressionism;
- "Buried in Ashes";
- Indian Architecture from Harappa to Moguls;
- A Legend of the Desert: the “Dead City” of Khara Khoto;
- "The Grandeur of Knighthood and the Splendor of the Middle Ages…". French Art of the 11th – 15th Centuries;
- English Painters of the Romantic Period.

Lectures from the "In memoriam" series, dedicated to significant memorable dates in the history of art, are always a great success with the audience of the Lecture Centre. In 2013, six lectures were delivered within this series:

- Eugene Delacroix. On the Occasion of the 200th Anniversary of Death;
- On the Occasion of the 300th Anniversary of the Discovery of the Sakska Burial Mound;
- A Treasure in Kontsesthy (Costeşti). The 200th Anniversary of Discovery;
- Edward Munch. On the Occasion of the 150th Anniversary of Birth;
- St. Petersburg. 300 Years of the Yamslov Court in Novgorod. The 900th Anniversary of the Foundation;
- Female Portrait. Sculpture. Roslyn Granet.

One of the major achievements in the work of the Lecture Centre is, without doubt, the realisation of the joint programme of the Moscow Kremlin Museums and the State Hermitage “The Emblems of Power and State Ceremonies of the Romanov Dynasty”, comprising four lectures.

The new activity introduced in 2013 consisted of special programmes for visitors to the Hermitage on the museum’s Wednesday evenings when it is opened to the public. The aim was to attract the public to the museum in the evening time with various interesting but not lengthy educational events: two meetings per evening each lasting for 30–40 minutes, or one meeting on a broader subject lasting for up to 1.5 hours. Visitors could attend an “On a Wednesday Evening” meeting with an entry ticket to the Hermitage.

Topics of the events included a story about a Hermitage masterpiece, a unique exhibit, permanent exhibitions away from traditional excursion routes, a brief encounter with a temporary exhibition or a special demonstration of rarities and masterpieces of the Hermitage (demonstration of the Big Bureau of Paul Cézanne) and a special demonstration of historical costumes and the setting up and first years of the public art museum, as well as the celebration of its opening in 1852. The history of the New Hermitage was told in the “Theatrical Story” illustrated by video images as a backdrop and accompanied by the performance of the quartet of soloists of the State Hermitage Orchestra. The story was followed by the reconstruction of the festivities dedicated to the opening of the New Hermitage in 1852. As it happened, Saint Petersburg’s opera “Don Pasquale” was performed by soloists of St. Petersburg opera houses; as a tribute to the ballet performed in 1852 they did Pas de Quatre to music by Cesare Pugni. The evening was concluded by “a glass of champagne” served on the landing of the Terebovlevskaya Staircase in memory of the festive dinner, hosted here by Nicholas I to celebrate the opening of the New Hermitage.

THE GREATER HERMITAGE ASSEMBLY. IN PREPARATION FOR THE JUBILEE OF THE HERMITAGE IN 2024

“By Order of the Emperor Nicholas I. The New Hermitage as the Imperial Public Museum”

On Saturday evening, 23 November 2013, the third themed event of the “The Greater Hermitage Assembly” series dedicated to the 250th anniversary of the Hermitage, took place at the Hermitage Theatre. The third “Greater Hermitage Assembly” highlighted the history of the construction of the New Hermitage, which completed the architectural ensemble of the museum, the setting up and first years of the public art museum, as well as the celebration of its opening in 1852. Part of the show was devoted to the reconstructions of the festivities dedicated to the opening of the New Hermitage in 1852. As it happened, Saint Petersburg’s opera “Don Pasquale” was performed by soloists of St. Petersburg opera houses; as a tribute to the ballet performed in 1852 they did Pas de Quatre to music by Cesare Pugni. The evening was concluded by “a glass of champagne” served on the landing of the Terebovlevskaya Staircase in memory of the festive dinner, hosted here by Nicholas I to celebrate the opening of the New Hermitage.

PROGRAMMES "ON A WEDNESDAY EVENING"

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In less than three months during which the programme ran, a regular audience and schedule had been formed, and its scope, format, and possible topics for this new form of the audience outreach were identified.

In 2013, we broadened the range of programmes of the themed evening concerts that were in particular-
lively demand among St. Petersburg audiences: the series “Evenings in the Concert Room of the Winter Palace. Art and Music” were developed and launched. The subject matter of the evenings differed from the seemingly similar in its content programme “Evenings in the Hermitage Halls. Masterpieces of Art and Music” by a broader range and freedom to choose topics. The museum allows audiences to virtually “travel” to different cities, combining the history, art, music in one programme ("Images of Venice", "Parma del Arte, the City of Arts") or demonstrate creative interactions between arts or masters of various arts ("Romantic Travellers: Friedrich. Schubert", "The Expression of Colours and Sounds. Kandinsky. Schoenberg".

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THE YOUTH EDUCATION CENTRE

CHRONICLE OF 2013 EVENTS

David Elliott, “Art as a Virus”。 A Meeting with the Youth in the General Staff Building
25 January
A lecture by the “maker of stars” David James Elliott was organised within the framework of the programme “VIP Guests of the Youth Centre”.

“Simple Rules”
23–27 January
An annual educational programme “The Retrospective. Pages of St. Petersburg Art” dedicated to famous representatives of the Leningrad artistic school from the 1950s to the 1990s was held at the Hermitage Youth Centre.

“Winter Evening in the Winter Palace”
20 February
A programme that opened the second semester of the Hermitage Student Club educational season was dedicated to the exhibitions that marked the 200th anniversary of the 1812 Patriotic War. The programme was concluded by a performance of the Military Orchestra of the Western Military District Staff in the Concert Room of the Winter Palace.

Master Class by Olga Jurgenson “Fedorov on Vacation”
13–17 March
The master class was held as part of the “Actual Art” programme.

“Old Enough” Student Photo Project
30 March – 14 April
A project carried out by members of the Student Club.

Round Table Discussion “What Kind of Museum does Modern Art Need?”
20 April
The round table discussion was organised jointly with the Department of Museum Studies and Protection of Monuments of the Faculty of Philosophy of St. Petersburg State University within the framework of the international conference “Landmarks of Memory: History of Cultural Heritage in Armenia and Russia”.

The Finalising 2013 Conference of the Hermitage Student Club
28 April
An annual student conference that summed up the results of an educational season at the Student Club of the Youth Centre. As a tradition the representatives of all twenty sections of the club took part in it.

Trips to Staraya Ladoga and Veliky Novgorod (Novgorod the Great) for the Members of the Hermitage Student Club
19 and 26 May
At the end of the academic year several trips were organised for the students who had actively taken part in the programmes of the Youth Centre.

A programme especially designed for the students of Canadian art colleges included tours of the Hermitage, drawing and painting classes in the Hermitage rooms, “open air” and master classes on graphics and wood painting, country trips and visits to the workshops of contemporary artists. The final display of the students’ works that was held for a day in the Youth Centre in the General Staff Building concluded the course.
Meeting with Yury Piotrovsky, Curator of the Exhibition "The Bronze Age. Europe without Borders. 4th – 1st Millennia BC" 29 August
A lecture dedicated to the temporary exhibition.
Meeting with Irina Ukhanova, Curator of the Exhibition "The Wisdom of Astraea. Freemasonry in the Eighteenth – First third of the Nineteenth Century – Objects in the Hermitage Collection" 31 August
A lecture dedicated to the temporary exhibition.

Lectures by Photographers at the Youth Centre of the Hermitage 4–8 September
Lectures by photographers, participants of the "Russian Present" project within the framework of the Photography Week in St. Petersburg.

Lecture by the Artist Bracha Lichtenberg Ettinger "A Trauma Passed down from Generation to Generation, Becoming Fragile, Compassion, and Resistance through Art and in Art" 24 September
A meeting within the framework of the programme "VIP Guests of the Youth Centre".

The lecture became part of an educational programme for the "Fluxus: Russian Atlases" exhibition. Fluxus is an art movement of the 1950s – 1960s that derives its name from the Latin word "flusus" meaning "stream".

The Students Day 2013 6 October
An annual festival that traditionally marks the beginning of the new educational season at the Youth Centre of the State Hermitage on the first Sunday of October was dedicated to the forthcoming biennial of contemporary art MANIFESTA 10 in 2014.

"Adrienne Pál": a Film Show at the Youth Centre of the Hermitage 25 October
A show of the film "Adrienne Pál" by the Hungarian director Agnes Kocsis took place within the framework of the international programme "Cinema Education in the Hermitage". This film received a Fipresci critics’ award in the "Un Certain Regard" programme at the 2010 Cannes Film Festival.

Lecture by Maurizio Vanni "Modern Museology: Cultural Marketing for People – a Hospitable Museum" 1 November
A lecture within the programme "VIP Guests of the Youth Centre".

Lecture by Albert Kostenievich "The State Museum of New Western Art. What was it Like? 1923–1948" 5 November
A lecture within the framework of the programme "VIP Guests of the Youth Centre".

International Conference "Does Youth Need the Museum? Does the Museum Need Youth?" 18–19 November
A conference dedicated to contemporary problems of museum education.

Cyberfest-2013 26 November – 2 December
The programmes of the international festival of media art "Cyberfest", organised together with the "Cyland" media laboratory, ran at the Youth Centre in November for the seventh year. This year Berlin became the main festival ground with live broadcasts from it.

"Meet Yamal!" 15 December
Since 2005 the Hermitage Student Club has a section "St. Petersburg–Hermitage" founded especially for students from the Yamalo-Nenets Autonomous District studying at St. Petersburg universities and colleges of higher education. The educational programme was dedicated to another anniversary of the Yamalo-Nenets Autonomous District and it familiarised the students of the Youth Club’s sections with the culture of the people of the North.

"The Leningrad Constructivism" Project 21 December
A photo project by students of the "Creative Photography" and "4 D/Four Dimensions" sections.

Show of the Film by Konstantin Seliverstov "The Process" 27 December
Within the framework of the international programme "Cinema Education in the Hermitage".

Pre-New Year Festivities in the Hermitage Youth Club 29 December
A traditional pre-New Year get together. This year the performances were united by the topic "Holland's Got Everything", which is how the Youth Centre decided to celebrate the end of the Holland-Russia Year of Culture.
A museum brings disconnected, inhomogeneous society up to its level. The reasons for such inhomogeneity can be economical or ethnical and religious, but they always exist, as well as the division into ‘one of us’ and a ‘stranger’. In such a situation a museum plays the role of a tutor that gives people an opportunity for a dialogue. All the lectures from the series “Sharp Corners of Museum Policy” were delivered at the Youth Education Centre at the General Staff Building gathered large amounts of young people and were streamed online on the museum’s website.

EDUCATIONAL PROGRAMME “MUSEUM AND MUSEUM STAFF”

In 2013, a new programme under the title “Museum and Museum Staff” was launched at the State Hermitage; it was developed by the employees of the Youth Education Centre of the Hermitage together with the Department of Museum Studies and Protection of Monuments of the Philosophy Faculty of St. Petersburg State University (headed by Mikhail Piotrovsky).

The programme was aimed at the senior pupils of St. Petersburg schools. During the school year they had a chance to learn about professional activities of the museum staff through lectures and meetings at the exhibitions and on the staff premises of the museum. So, what is a modern museum? A temple of art, a place to dip into the art and culture of the past? A cultural and educational centre where you can spend quality free time with friends visiting exhibitions, listening to lectures or going on excursions? A prestigious place for entertainment and recreation full of interesting events: shows of contemporary artists, concerts, theatrical and musical performances, interactive programmes? How does a modern museum operate? What does its staff do? Where and how do they train museum specialists? The schoolchildren could get answers to these and many more questions at the series of classes, lectures, meetings, and master classes given by the State Hermitage staff working in various branches and spheres of the museum activities and by the lecturers of the Department of Museum Studies and Protection of Monuments of the Philosophy Faculty of St. Petersburg State University, amongst whom was the Director of the Hermitage Mikhail Piotrovsky himself, who delivered a lecture “The Director. Managing a Museum”. Next year the city’s schoolchildren will be able to attend new meetings with the museum staff within the “Museum and the Museum Staff” programme dedicated to the 250th anniversary of the Hermitage foundation.

SHARP CORNERS OF MUSEUM POLICY. A CYCLE OF LECTURES BY MIKHAIL PIOTROVSKY

In 2013, Mikhail Borisovich Piotrovsky, Director of the State Hermitage Museum, delivered a series of lectures at the Youth Education Centre specially prepared by himself, under the title “Sharp Corners of Museum Policy”. This was addressed to the city’s students and mainly to those who had already chosen museums as their future profession.

Piotrovsky began the series with the philosophical underpinning of the topic which unites all the lectures: What is the museum in the highest sense? What is the aim of its existence? The raising of this issue immediately set a tone for the lectures, revealing the global nature and the scale of the problems under scrutiny. As Piotrovsky pointed out, “today they often talk about the death of museums, but museums do not go anywhere and never end, although they face many challenges”.

The scale of the tasks was complemented by the topic range of other lectures delivered within the framework of the author’s cycle: “Metaphysics and Physics of Museum Life”, “Birth and Death of the Museum”, “Who does Art Belong to”. The final lecture of the series was titled “Museum and its Environment”. It analysed the interaction between a museum and society. Mikhail Borisovich remarked that “a museum is the highest point of any creative work, any private collection, a museum is the highest accolade, that is why museums always make obstacles for some yet interact with others”. “Important is the fact that a museum is always better than the surrounding world, sometimes a bit, but sometimes a lot.

THE DAY OF THE HERMITAGE CAT 2013

6–7 April

As a tradition, “The Day of the Hermitage Cat”, a special project of the State Hermitage dedicated to the cats that live in the museum, took place at the beginning of April. This year the project lasted for two days. On 6 April an open contest for schoolchildren called “My Day of the Hermitage Cat” took place at the Great Courtyard of the Winter Palace. In the museum rooms the visitors participated in the game “Catch a Fish, Big and Small, or a Journey with a Hermitage Cat” during which they were to find fish in the works of art on display. In the cellar of the Winter Palace children and their parents could see the Hermitage pets listed in the “Register of the Palace Cats” and also to learn how to look after pets at a master class.

On 7 April a Russian premier of the children musical “Hermitage Cats Save the Day” by a famous jazz and classics composer Chris Brubeck took place at the Hermitage Theatre. The script was written by Mary Ann Allin as a sequel of the book “Anna and the Hermitage Cats” that she had written with Maria Kaltman in 2007. The performance was directed by Yana Taminina and the visual artist was Alexandra Komarova.

Two remarkable works of a famous French artist Theophile Alexandre Steinlen (1859–1923) were displayed at the Foyer of the Hermitage Theatre, i.e. a bill of his 1894 exhibition and advertisement poster “Pure Sterilised Milk from the Banks of the Vingeanne”, where Steinlen featured his cats.
PROGRAMMES OF THE SCHOOL CENTRE

CHILDREN’S EDUCATIONAL PROGRAMME FOR THE EXHIBITION
ABOUT THE WAR OF 1812

In 2013, the School Centre department continued to develop and realise a series of special interactive educational programmes tied in with large-scale temporary exhibitions in the Hermitage. Schoolchildren and their parents were offered a programme “Not for Nothing Remembers All Russia...”, created for the temporary exhibition “The Thunder of 1812. The Patriotic War of 1812 in the State Hermitage Collections”. The programme included an interactive lecture, engrossing games, and a master class. Children were given a creative task to make a postcard with a Hussar uniform in it. Not only boys who are usually more into military history, but also girls who had come to the exhibition, actively took part in the programme.

PROGRAMME FOR PEOPLE WITH DISABILITIES

In April–June 2013 another art therapy programme was realised for disabled people suffering from neuropsychic disorders developed by the Methodological Sector of the Hermitage Education Department together with the Department of Social Psychiatry and Clinical Psychology of the St. Petersburg Institute of Postgraduate Medical Experts. Ten excursion-classes were held in the museum rooms for the patients (rehabilitants) of the Psycho-neurological Dispensary No 9, based on which psychologists and psychiatrists conducted training classes within the rehabilitation course. The classes in the Hermitage had the following topics:

- “Space and Time”**: Pavillon Hall;  
- “The City”**: Life of People and Buildings. Cityscapes of Holland and Italy;  
- “The House”**: Interiors in Dutch Painting;  
- “A Person, Appearance, Character, and Destiny”**: Dutch and Flemish Portrait;  
- “A Person, Appearance, Character, and Destiny”**: French Portrait;  
- “Emotions, Mood, Actions of a Person”**: Historical Painting;  

EDUCATIONAL EVENTS

BEST FAÇADE LIGHTING DESIGN FOR THE EASTERN WING
OF THE GENERAL STAFF BUILDING ANNOUNCED

The open national competition “Hermitage in the New Light”, organised by the State Hermitage jointly with Philips, was called in 2012. The entrants included 129 design teams from 27 cities across Russia and several contestants from Belarus, Ukraine, Azerbaijan, the United Kingdom, and Germany.

On 26 February 2013 the competition jury, presided by State Hermitage General Director Mikhail Piotrovsky, announced the winners. The Grand Prix was awarded to STH MT Electro, Vekaterinburg (light designer N. Koptseva, light engineer V. Tarasenko): its concept will translate into a large-scale, technically sophisticated project to create the lighting design for the façade of the Eastern Wing of the General Staff Building.

SESSION OF THE PRESIDENTIAL COUNCIL FOR CIVIL SOCIETY AND HUMAN RIGHTS

A special session of the Presidential Council for Civil Society and Human Rights was held in the State Hermitage on 12 April 2013. The participants were greeted by St. Petersburg Governor Georgy Poltavchenko and State Hermitage General Director Mikhail Piotrovsky. The agenda covered issues of human rights observance in prisons and the concept for the law on fundamentals of public control.

11TH ROUND TABLE TALK “MUSEUM AND ISSUES OF CULTURAL TOURISM”

Representatives of cultural institutions, the academic community, and travel businesses met in the State Hermitage on 11–12 April 2013 for the 11th annual round table “Museum and Issues of Cultural Tourism” to discuss the pressing issues of interaction between museums, individual tourists, and travel companies.

THE DAY OF MAECENAS 2013

On 13 April 2013 the Hermitage hosted the 8th Day of Maecenas – an event which has acquired both national and international significance. The general partner of the event was the Russian Network of the UN Global Compact, an international collaboration of companies and organisations committed to the principles of responsible business conduct in the areas of human rights, labour relations, and environmental protection.

Following the established tradition, the participants (members of charity funds, socially responsible businesses, cultural institutions, and diplomatic corps) were greeted by State Hermitage General Director Mikhail Piotrovsky. The presentation by Andrey Galayev, the only Russian member on the Board of the UN Global Compact, referred to the business practices of companies forming part of the Russian Network of the UN Global Compact (Sakhalin Energy, UralSib Bank, Transaero, Vedekanal St. Petersburg, and AFK Sistema).

First Deputy Director of the State Museum of St. Petersburg History Sergey Kalyuzhin reported on the Iconostasis restoration project completed in Sts. Peter and Paul’s Cathedral through the support of Ilim Group, Baltstroy, and Rusenergosbyt. Another restoration feat, the recreation of the Intercession Church in Gatchina, Leningrad Region, was indicative of the active involvement of “minor” museums in tourist projects.

The special guest of the round table, Lord Alan Watson, High Steward of Cambridge University, delivered a lecture on the globalisation of English as pertaining to the activities of world museums.

THE SPECIAL DEVELOPMENT PROGRAMMES

The round table participants referred to permanent exhibitions, cutting edge technologies, and special projects as the key factors determining the quality of tourist programmes offered by museums. The speakers highlighted the importance of museum integration into the “single tourism environment of the CIS”. Contributions by the delegates from Kiev, Russia, and Chernomorskiye Village, Ukraine, were indicative of the active involvement of “minor” museums in tourist projects.

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The prominent St. Petersburg artist Nikolay Martynov presented five of his works painted during his 1944 trip to Yamal as a gift to the local I. Shemanovsky Museum and Exhibition Complex in Salekhard. As usual, the festival welcomed children in institutional care. The young visitors were invited on a tour of the museum and shown the famous Peacock clock in action as a special treat.

The Day of Maecenas finished with a charity concert by the State Hermitage Orchestra conducted by Maestro Fabio Mastrangelo; the programme featured music by Italian composers.

ROUND TABLE “MUSEUM AND VISITORS WITH SPECIAL NEEDS. THE BEGINNING OF A DIALOGUE”

On 24 April 2013 the “Staraya Derevnya” Restoration, Conservation and Storage Centre hosted the round table “Museum and Visitors with Special Needs. The Beginning of a Dialogue (The Experience of St. Petersburg Museums in Working with Blind and Partially Sighted Visitors)”. The discussion centred round the services provided by St. Petersburg museums to visitors with sight impairments. The participating museums presented a number of special long-term projects (both operational and proposed) and events aimed at blind or partially sighted visitors. The delegates considered the opportunities for interaction between St. Petersburg museums and organisations coordinating the activities of people with visual impairments (Russian National Society of the Blind, special schools and organisations).

The round table was attended by representatives of 24 museums, three special boarding schools, the St. Petersburg Regional Branch of the Russian National Society of the Blind and the St. Petersburg State Library for Blind and Partially Sighted Readers.

On 26 April 2013 the “Staraya Derevnya” Restoration, Conservation and Storage Centre held the graduation ceremony for students of residential schools for children with visual impairments who had completed the three-year education programme “The Past at Your Fingertips” offered by the Hermitage. This was the fifth graduation since the inception of the programme in 2006. Certificates of Completion signed by the General Director of the State Hermitage Mikhal Piotrovsky were awarded to 70 graduates of the Residential School No.1 named after K. Grot and Residential School No.2.

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INTERMUSEUM 2013

On 31 May – 4 June 2013 the State Hermitage Museum joined in the work of the 15th International Museum Festival “Intermuseum 2013”, hosted by the Central House (Club) of Artists in Moscow. The festival brought together 248 organisations, including 204 museums which span across a vast area from Siberia and the Far East to the Baltic countries.

The core programme “Museums as an Educational Resource of Society” featured presentations by the Head of the Hermitage School Centre Irina Didanina, Head of the Art Studio Boris Kruzhin inas (paintings and drawings by students of the Art Studio were displayed on the Hermitage stand) and Head of the York Centre Sophia Kudryavtseva. The Hermitage School of Restoration was presented by the Head of the Laboratory for Scientific Restoration of Sculpture and Semi-Precious Stones Svetlana Petrova and Programme Coordinator Marina Mitchel.

Deputy Head of the Manuscripts and Documents Department Yelena Solomakha gave a talk on the development of the collections of the Imperial Hermitage and the State Hermitage Museum, which acquired particular relevance in the context of the recent events involving the Hermitage’s nineteenth- and twentieth-century Western European art objects.

To mark the anniversary of Alexander Sokurov’s “Russian Ark”, a lecture in the use of historic costumes in cinematography was delivered on the Hermitage stand by Ye. Trubnikova, staff worker of the museum’s Education Department. The presentation by the Head of the Press Office Larissa Korabelnikova about the making of the film was accompanied by a mini-concert by composer Sergey Yeysukhovsky, Art Director of the Hermitage Musical Academy and author of the soundtrack to the “Russian Ark.” On the stand, scenes from Sokurov’s picture alternated with stories from “AF Film about a Film” by M. Bukovsky and issues of “My Hermitage”, a TV programme created and hosted by State Hermitage General Director Mikhail Piotrovsky.

On 27 June 2013 by State Hermitage General Director Mikhail Piotrovsky and Director of Montblanc Russia Anton Kuzin. Montblanc will use its unique knowledge and experience of clock design and manufacturing to assist the Hermitage in the development of its Laboratory for Scientific Restoration of Timepieces and Musical Mechanisms, including the funding of selected exhibits. With decades of expertise, Montblanc will be able to introduce the team of the restoration laboratory to its century-long traditions of clock production and supply the museum with an impressive array of components and materials as well as special instruments and equipment for clock restoration. Montblanc is also planning to provide support to programmes presenting modern art in the State Hermitage.

The collaboration between the Hermitage Museum and Montblanc House declared their intent to cooperate in other areas associated with applied art storage, restoration, research, and exhibition. The collaboration between the Hermitage Museum and Montblanc House opened with the Cesme ink-well restoration project.

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On 18 July 2013 the Mayor of Venice Giorgio Orsoni and State Hermitage General Director Mikhail Piotrovsky met in the Hermitage to sign the Protocol of Intent between the State Hermitage Museum and the Venice Municipality concerning the terms of organisation and implementation of the collaborative programme “Hermitage • Italy Research and Cultural Centre”.

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The parties acknowledged that an earlier Protocol of Intent had been signed on 23 February 2007 by the State Hermitage Museum, Ferrara Province, Ferrara Municipality, and Emilia-Romagna region which resulted in the official establishment of the Hermitage • Italy Foundation committed to developing and strengthening research links between the Hermitage and Italian scientific, cultural, and art institutions and enriching Russian and Italian art lovers through intensive cultural exchange.

The parties also stressed that on 1 June 2011 the State Hermitage and the Venice Municipality had concluded a Collaboration Agreement providing for the development of a joint programme of research and cultural activities based on the historical links between Venice and St. Petersburg in conjunction with the Foundation of the Civic Museums of Venice, Ca’ Foscari University, Venice University Institute of Architecture (IUAV), and Cini Foundation.

PROTOCOL OF INTENT SIGNED BETWEEN THE STATE HERMITAGE AND MONTBLANC HOUSE

The Protocol of Intent “On the Terms of Preparing and Implementing the Collaboration Programme for Cultural Heritage Preservation and Development of the State Hermitage for 2013–2015” was signed on 27 June 2013 by State Hermitage General Director Mikhail Piotrovsky and Director of Montblanc Russia Anton Kuzin. Montblanc will use its unique knowledge and experience of clock design and manufacturing to assist the Hermitage in the development of its Laboratory for Scientific Restoration of Timepieces and Musical Mechanisms, including the funding of selected exhibits. With decades of expertise, Montblanc will be able to introduce the team of the restoration laboratory to its century-long traditions of clock production and supply the museum with an impressive array of components and materials as well as special instruments and equipment for clock restoration. Montblanc is also planning to provide support to programmes presenting modern art in the State Hermitage.

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MEMORANDUM OF UNDERSTANDING IN THE MUSEUM FIELD SIGNED BETWEEN THE STATE HERMITAGE AND VTB BANK

Protocol of Intent to Prepare and Implement the Three-Year Collaborative Programme for Cultural Heritage Preservation and the Development of the State Hermitage (2014–2016) Signed Between the State Hermitage and VTB Bank

A Collaboration Agreement was concluded on 5 September 2013 between the State Hermitage and VTB Bank. The Protocol of Intent was signed in an official ceremony by State Hermitage Museum General Director Mikhail Piotrovsky and President and Chairman of VTB Bank Andrey Kostin. Preparation and implementation of the three-year collaboration programme in the area of cultural heritage preservation and the development of the Hermitage (2014–2016) was identified by VTB Bank as the key area for cooperative effort. VTB Bank commits itself to supporting the Hermitage in exhibition activities, expanding the museum’s art collection, funding selected projects and programmes implemented by the museum, and inviting VTB shareholders, partners, and clients to cooperation.

President of the Russian Union of Museums and State Hermitage General Director Mikhail Piotrovsky and General Director of the Finnish Museums Association Pekka Rauvi signed a Memorandum of Understanding in the Museum Field on 13 November 2013 in the Consulate General of Finland in St. Petersburg. The collaboration agreement was sealed by the Russian Union of Museums and the Finnish Museums Association to foster and expand Russian–Finnish contacts and exchange in the area of culture and museum work, while stressing the utmost importance of direct contacts between museum experts and of communicating knowledge and research findings.

By signing the protocol, the State Hermitage Museum and the Venice Municipality confirmed their willingness to further promote research, cultural, and organisational activities by launching the Hermitage • Italy Foundation established by the Venice Municipality. The new Foundation will be based in Venice and strive to promote research activities so as to achieve better cataloguing of Italian art in the Hermitage; create a documentation centre tracing the history of art collecting in Italy with respect to the works held in the Hermitage; organise conferences and workshops in the subject area; provide internship schemes and scholarships for professional advancement of experts working in the Hermitage and other Russian museums and cultural institutions across Italy and Europe; publish findings obtained by projects selected by the Academic Committee of the Hermitage • Italy Foundation.

The parties agreed to provide support to the collaborative programme linking the State Hermitage with over 30 Italian cultural institutions, centres, and funds and to organise exhibitions (under specific agreements) of art from the Hermitage and, possibly, other Russian and world museums in Venice.

The Protocol of Intent to open the Hermitage • Venice Research and Cultural Centre was ratified in Trieste, Italy, on 26 November 2013 during the bilateral Russian–Italian governmental meeting in the presence of President of the Russian Federation Vladimir Putin and Italian Prime Minister Enrico Letta. The Protocol was signed by Venice Mayor Giorgio Orsoni and State Hermitage General Director Mikhail Piotrovsky.

On 19–21 November 2013 the State Hermitage Museum welcomed over 200 journalists at the 8th International Media Forum for Young Journalists of Eurasian Electronic Media. The Forum opened in the Hermitage Theatre with a video address by State Hermitage General Director Mikhail Piotrovsky.

The agreement provides for diverse forms of interaction aimed at cultural heritage protection and presentation as well as for the sharing of experience regarding museum collections, organisation of exhibitions and educational work.

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The nations are also determined to cooperate in the field of copyright protection and legal aspects of museum work, particularly those related to the organisation of art displays and collection mobility.
**AGREEMENT OF INTENT TO CREATE THE HERMITAGE • SIBERIA CENTRE SIGNED**

On 5 December 2013, State Hermitage General Director Mikhail Piotrovsky and Head of the Omsk Region Administration Victor Nazarov met in the Alexander Hall of the Winter Palace to sign the Agreement of Intent to Create the Hermitage • Siberia Centre. The agreement between the State Hermitage and the Omsk Region Administration was concluded within the framework of Presidential Decree No. 597 of 7 May 2012 “On Measures for Implementing the Governmental Social Policy” and in the fulfilment of the assignments issued by the Governing Council of the Russian Federation on 19 April 2013 and 17 May 2013 to promote cultural links between the Russian regions, introduce residents of the Omsk Region and other areas of Siberia to treasures of world culture and art held in the State Hermitage Museum, and contribute to the development of the cultural infrastructure of the Omsk Region while drawing on the Hermitage’s experience in the delivery of cultural and educational programmes nationwide, including the network of Hermitage Centres. The parties agreed to launch the cultural and educational centre under the auspices of the Omsk Region Museum of Fine Arts named after Mikhail Virbul. The Hermitage • Siberia Centre will perform the following functions: – exhibitions (organising and hosting displays of art from the Hermitage and other museums), – presentation of twentieth- and twenty-first-century art (exhibitions, meetings with artists, other events), – research work (the Hermitage staff is to provide consultancy support to the new Centre as well as to other research and cultural institutions across the Omsk Region and other areas of Siberia), – education, including special programmes (public lectures, meetings with the Hermitage research staff, and other forms of education) primarily aimed at children and young adults, – designing targeted programmes reaching out to specific social groups.

**AGREEMENT SIGNED BETWEEN THE STATE HERMITAGE MUSEUM AND THE CONSORTIUM FOR THE PROTECTION OF PROSECCO DOC WINES**

On 6 December 2013 General Director of the State Hermitage Mikhail Piotrovsky and President of the Consortium for the Protection of Prosecco DOC Wines Stefano Zanette signed an agreement on scientific and cultural collaboration in researching links between art and wine as well as topics concerning natural and painted landscapes. The agreement provides for research, publications, exhibitions, and events celebrating wine and its multi-millennial history. Wine will be approached from a number of angles: the ways applied art, design, and architecture can serve wine production and consumption; wine as an integral part of culture, customs and traditions of many countries and civilisations, and as a subject of art, mythology, and literature. The State Hermitage chose Prosecco DOC as its official white sparkling wine for the next five years. Exclusive bottles specially created for the museum, with labels reading “Prosecco DOC for the Hermitage”, were presented during the signing ceremony. The logo symbolises the union of the Hermitage and the Prosecco DOC Consortium.

**FAREWELL TO THE WHITE NIGHTS IN THE HERMITAGE**

On 23 July 2013 the traditional annual festival “Farewell to the White Nights” was celebrated in the Hermitage; for many years, the event has brought together Hermitage pool reporters covering art displays and exciting activities hosted by the museum. This year, the festival commemorated the 10th anniversary of the first show of Alexander Sokurov’s iconic film “Russian Ark” in the Hermitage. The guests followed the route of the “Russian Ark” makers – from the Sokurov Staircase leading towards the Hermitage Theatre to the Ambassadors Staircase in the Winter Palace. The creator of the “Russian Ark” attended the festival as the guest of honour. Hermitage Director Mikhail Piotrovsky and the film director Alexander Sokurov shared their memories about the filming. In the Pavilion Hall (Small Hermitage), the guests enjoyed a surprise concert by Sergey Yevtushenko, author of the soundtrack to the “Russian Ark”, who performed improvisations on the musical themes from the film. The visitors could saunter in the newly restored Hanging Garden and admire temporary exhibitions currently shown in the Winter Palace. The evening culminated with an antique lamp raised and lit in the Old Hermitage courtyard. This honourable duty was performed by the team of the Kultura TV Channel which had completed work on the 250th issue of Mikhail Piotrovsky’s programme “My Hermitage”.

At the end of the evening, Mikhail Piotrovsky warmly thanked the journalists for their hard work, their loyalty, and sincere love of the Hermitage.
10TH INTERNATIONAL FESTIVAL “MUSICAL HERMITAGE”
16–24 February

13TH INTERNATIONAL FESTIVAL “MUSIC OF THE GREAT HERMITAGE”
9–11 July

The 2013 festivals “Musical Hermitage” and “Music of the Great Hermitage” celebrated the forthcoming 250th anniversary of the State Hermitage Museum and the Netherlands-Russia Year. Stretching back over many years, the festivals have brought together acclaimed artists and emerging talents from over 20 countries. Each year, new music is presented and a unique programme offered; however, the festivals have also resulted in enduring relationships.

The Hermitage music festivals traditionally invite winners of the winter international competition for young singers held in Spoleto, Italy. The festivals also have long-established ties with Amsterdam’s Grachtenfestival (Canal Festival), one of the most prestigious music events in Europe. In 2013, Grachtenfestival laureates performed at the Hermitage events both during the winter and the summer season. Classical, Baroque, and modern music was played by the Dutch cellist Lily Blijdorp, Cordevento ensemble, and Sax & Stix music duo.

The first-time performers in the Hermitage Theatre and the Atrium of the General Staff Building included the brilliant jazz musicians from Norway, Poland, and the Netherlands – Tord Gustavsen, Adam Baliś, Wolfert Brederode, and Tine Helseth. A sensational concert was given by the Euroviento ensemble, and Sax & Stix music duo.

Of special note were the performances of the Divertimento chamber orchestra led by Honoured Artist of Russia Ilya Ioffe) and the award-winning soloist Yana Ivanilova. Arcangelo Corelli and Antonio Vivaldi were performed by the Divertimento chamber orchestra (conducted by Honoured Artist of Russia Ilya Tiefi) and the award-winning soloist Yana Ivanilova.

By like in the previous years, the festival was opened by the world famous Saulius Sondeckis, People’s Artist of the USSR and State Prize winner. This time, the distinguished master who has nurtured several generations of musical talents performed together with the up-and-coming yet accomplished pianist Lukas Geniušas, winner of several international contests.

The acclaimed St. Petersburg pianist Vladimir Mishchuk presented his new programme “Dedication to the Hermitage” specially created for the festival and featuring “The Four Seasons” and the Grand Piano Sonata by Tchaikovsky. The Chaliapin Concert celebrating the 340th anniversary of the great singer who had often performed at the Hermitage Theatre became one of the highlights of the festival. The amazing Russian bass Anatoly Safiullin, People’s Artist of Russia, performed a number of pieces from Fedor Chaliapin’s “Hermitage” repertoire.

The Moscow jazz stars Mikhail Ivanov and Andrey Ivanov presented their new programme featuring the young St. Petersburg ensemble Strings of St. Petersburg. The Atrium of the General Staff Building made its debut as a concert venue “Ein deutsches Requiem” by Johannes Brahms was performed by the Mariinsky Theatre soloists and choir conducted by Mikhail Sinkevich.

The festival closed with the “Dedication to the Baroque”. Masterpieces by the great Italian composers Arcangelo Corelli and Antonio Vivaldi were performed by the Divertimento chamber orchestra (conducted by Honoured Artist of Russia Ilya Tiefi) and the award-winning soloist Yana Ivanilova.

1ST INTERNATIONAL FESTIVAL “MUSIC OF THE SUMMER”
19–27 July

A new international festival, “Music of the Summer” was presented in July 2013 by the State Hermitage and the Domus Producer Centre. Historically, old St. Petersburg and its environs boasted a rich musical life during the summer months. Brass and military orchestras played in parks and gardens; in 1836 a concert hall (“Vauxhall”) was built in Pavlovsk. The Pavlovsk concerts were so popular that many listeners specially came here from St. Petersburg just to enjoy them. The eleven musical festivals organised by the Hermitage and the Union of Museum Workers of St. Petersburg and Leningrad Region commemorated the eleven seasons performed by Johann Strauss in Pavlovsk. The new summer festival continues this tradition.

The festival programme included evenings of symphony, chamber, instrumental, vocal, and jazz music performed by Honoured Artists of Russia Yevegeny Akimov (tenor), Vladimir Mishchuk (pianist), and Vladimir Miller (basso profondo) as well as by laureates of international competitions including, among many others, the sopranos Victoria Vystrebova and Sofia Kudyalova, US vocalist Pauline Jean, pan flutist Oleg Minakov, and MARIMBAMIX percussion ensemble.

CONCERT DEDICATED TO THE 400TH ANNIVERSARY OF THE ROMANOV DYNASTY
6 March

A unique concert marking the 400th anniversary of the Romanov dynasty coming to the Russian throne was held in the Nicholas Hall of the Winter Palace. The concert was based on a similar performance played in the Nicholas Hall exactly 100 years ago to commemorate the tercentenary of the Romanov royal family.

Inspired by the 1913 “Programme for the Court Orchestra”, a copy of which was found in the archives, maestro Alexey Karabudakov, director of the project, shared his own perspective on the accession of Russia’s first Romanov Tsar – a historic event which changed the course of Russian history and ushered in the royal dynasty which ruled the country for over three centuries.

The concert featured fragments of the opera “A Life for the Tsar” by Mikhail Glinka, the Marche Slave by Tchaikovsky dedicated to the Russian–Turkish war of 1877–1878, and several pieces selected by Nicholas II for the jubilee concert – “The Elegy” from Tchaikovsky’s “Serenade for Strings”, “Dawn Over the River Moscou” from Mussorgsky’s opera “Khovanshchina” and “Concert Waltz” by Alexander Glazunov.

OPENING OF “SEASONS OF BENJAMIN BRITTEN IN RUSSIA”
3 June

The Hermitage Theatre hosted a press conference dedicated to the opening of “Seasons of Benjamin Britten in Russia”. The conference participants included the State Hermitage General Director Mikhail Piotrovsky, Director of the Britten-Pears Foundation Richard Jarman, Director of British Council in Russia Paul de Quincey, and Director of Pro Arte Fund Yelena Klokovskaya. The choice of the Hermitage as a venue for the Seasons is highly symbolic. It was here that Benjamin Britten first encountered Rembrandt’s “Return of the Prodigal Son” which inspired his opera “The Prodigal Son”, dedicated to Dmitry Shostakovich. On 4 June 2013 Mahogany Opera gave the first-ever performance of Britten’s “The Prodigal Son” in Russia (held in the Hermitage Theatre).

SPECIAL DEVELOPMENT PROGRAMMES
SPECIAL DEVELOPMENT PROGRAMMES
The 19th Meeting of the State Hermitage Museum International Advisory Board was held in St. Petersburg on 30–31 August, 2013. Traditionally, the discussions deal with most pressing issues of the museum's development. Working sessions were held in the Conference Hall of the State Hermitage Museum. As usually, themes for discussion were developed by the Director of the State Hermitage Museum Prof. Mikhail Piotrovsky. This year the main topic discussed by the Board members was the concept of the State Hermitage Museum development for the next ten years (The Greater Hermitage Development Project 2012–2022). Apart from that, two architectural projects developed by Rem Koolhaas and his studio: The Small Hermitage and The “Staraya Derevnya” Restoration, Conservation and Storage Centre (Library and Costume Museum) were introduced to the attention of the Board by Valery Lukin, Chief Architect of the State Hermitage Museum and Zhanna Bystrykh, representative of OMA/AMO architectural studio.

Members of the Advisory Board attended the official commemoration ceremony marking the 200th anniversary of the Battle of Kulm in the Field Marshals’ Room of the Winter Palace, and had a tour of the new temporary exhibitions opened in the Hermitage as well as newly-restored rooms of the Eastern Wing of the General Staff Building.

On the 31st of August the Members of the International Advisory Board had a tour of the Novaya Gollandiya (New Holland) complex and visited the Mariinsky Theatre's new concert hall and new stage.

Participants of the 19th Meeting of the State Hermitage Museum International Advisory Board:

Mounir Bouchenaki
Michael Brand
Michael Conforti
Gabriele Finaldi
Max Hollein
Henri Loyrette
Neil MacGregor, Chairman
Annamaria Petrioli Tofani
Alfred Pacquement
Hermann Parzinger
Henk van Os
Mikhail Piotrovsky
Stuart Gibson
Svetlana Philippova

Retired Members
Reinhold Baumstark
Irène Bizot
J. Carter Brown
Wim Crowell
Wolf-Dieter Dube
Horst Gödicke
Alan Hancock
Anne d’Hannecourt
Michel Laciotte
Ronald de Leeuw
Edmund Pillsbury
Françoise Rivière
Paolo Viti

Former Assistant Director-General for Culture, UNESCO, Paris
Director, Art Gallery of New South Wales, Sydney
Director, Sterling and Francine Clark Art Institute, Williamstown
Director Adjunto de Conservación e Investigación, Museo Nacional del Prado, Madrid
Director, Städels Museum, Frankfurt am Main
Former président directeur général, Louvre, Paris
Former Director, Uffizi, Florence
Directeur du musée national d’art moderne, Centre Georges Pompidou, Paris
President, Stiftung Preussischer Kulturbesitz, Berlin
Former Director, Rijksmuseum, Amsterdam
General Director, State Hermitage Museum, St. Petersburg
Secretary to the International Advisory Board, USA
Secretary to the International Advisory Board, State Hermitage Museum

Former Director-General for Culture, UNESCO, Paris
Director, Bayerische Staatsgemäldesammlungen, Munich
Former administrateur général, Réunion des Musées Nationaux, Paris
Director Emeritus, National Gallery of Art, Washington, DC
Former Director, Museum Boymans van Beuningen, Amsterdam
Former Director, Staatliche Museen zu Berlin Preussischer Kulturbesitz, Berlin
Representative of the Director-General of UNESCO, Paris
Director, PROCEED, UNESCO, Paris
Director, Philadelphia Museum of Art, Philadelphia
Directeur honoraire du Musée du Louvre, Paris
Director, Rijksmuseum, Amsterdam
Former Director, Kimbell Museum, Fort Worth
Assistant Director-General for Culture, UNESCO, Paris
Direttore Attività Culturale, Palazzo Grassi, Venice
**GUESTS OF THE HERMITAGE**

20 January 2013
Visit of Michel Suleiman, President of the Lebanese Republic, and his spouse

20 June 2013
Visit of Mark Rutte, Prime Minister of the Netherlands, to mark the opening of the exhibition “Corporate Unity. Group Portraits of the Dutch Golden Age from the Amsterdam Museum”

22 June 2013
Visit of Angela Merkel, Chancellor of Germany, and Vladimir Putin, President of the Russian Federation, to mark the opening of the exhibition “The Bronze Age. Europe without Borders”

4 July 2013
Visit of Taron Margaryan, Mayor of Yerevan

12 July 2013
Visit of the United Nations Foundation Board

4 September 2013
Visit of Dilma Rousseff, President of Brazil

4–6 September 2013
Visit of government delegations participating in the G20 summit

6 September 2013
Visit of Enrique Peña Nieto, President of the United Mexican States, and his daughter

6 September 2013
Visit of David Cameron, Prime Minister of the United Kingdom of Great Britain and Northern Ireland

6 September 2013
Visit of the EU delegation headed by José Manuel Barroso, President of the European Commission

7 September 2013
Visit of Park Geun-hye, President of the Republic of South Korea

7 September 2013
Visit of Macky Sall, President of the Republic of Senegal

7 September 2013
Visit of Ahmet Davutoğlu, Minister of Foreign Affairs of the Republic of Turkey, his spouse, and the Ambassador Extraordinary and Plenipotentiary of the Republic of Turkey to Moscow

7 September 2013
Visit of Sheikh Humaid bin Rashid Al Nuaimi, Ruler of Sharjah and Member of the Supreme Council of the UAE, and the Ambassador Extraordinary and Plenipotentiary of the United Arab Emirates to Moscow

7 September 2013
Visit of Sheikh Khalifa bin Zayed Al Nahyan, President of the Emirates, and the Ambassador Extraordinary and Plenipotentiary of the United Arab Emirates to Moscow

7 September 2013
Visit of His Majesty King Carl XVI Gustaf of Sweden

28 October 2013
Visit of Rafael Correa Delgado, President of the Republic of Ecuador

23 November 2013
Visit of Recep Tayyip Erdogan, Prime Minister of the Republic of Turkey, and his spouse
GUESTS OF THE HERMITAGE

Enrique Peña Nieto, President of the United Mexican States, and his daughter during their visit to the Hermitage

Visit of the EU delegation headed by José Manuel Barroso, President of the European Commission. Mikhail Piotrovsky, José Manuel Barroso

Visit of the Saudi Arabian delegation to the Hermitage

Rafael Correa Delgado, President of the Republic of Ecuador

Macky Sall, President of the Republic of Senegal, during his visit to the Hermitage

Recep Tayyip Erdogan, President of the Republic of Turkey, and his spouse during their visit to the Hermitage

Ahmet Davutoglu, Minister of Foreign Affairs of the Republic of Turkey, during his visit to the Hermitage
GALA RECEPTION IN THE WINTER PALACE

On 28 June 2013, the Hermitage hosted a gala reception dedicated to the 100th anniversary of the famous "Historical Fancy Dress Ball of the Romanovs", based on the idea of Empress Alexandra. Around 400 guests came to the Winter Palace dressed in seventeenth-century Russian Boyar style.

The order of the 2013 reception was meant to reproduce the programme of 120 years ago to a considerable degree. Guests were driven to the Palace Embankment and entered the Pavilion Hall of the Small Hermitage through the Councillor Entrance, like those coming to see the Imperial couple in 1903.

The guests included the artists Ilya and Emilia Kabakov, the film director Alexander Sokurov, the Russian Federation Minister for Culture Vladimir Medinsky, directors of Russian and foreign museums, politicians, business people, art patrons.

The guests had the chance to take a walk in the Hanging Garden and appreciate its wonderful flower beds. After the Peacock clock struck eight, everyone proceeded to the Hermitage Theatre, where the guests were addressed by Mikhail Piotrovsky, General Director of the State Hermitage. He spoke of the ongoing tradition of Hermitage charitable receptions and presented Ilya and Emilia Kabakov with the honorary badge of "Hermitage Artist".

The concert on the stage of the Hermitage Theatre "copied" the programme of the 1903 musical soiree. The numbers included the choir and singers from the Mariinsky Theatre, ballet and opera performers, winners of multiple international awards Natalia Somova and Sergey Polunin, Edem Umerov, Diansa Shilova, Mikhail Kolelishvili, and the International Symphony Orchestra of the Taurida Capella.

The dinner (a reconstruction of the 1903 menu) was served in the Jordan Gallery of the Winter Palace. After that, the ball started in the Field Marshal’s Room. Its centrepiece was the Russian dance performed by Irina Perren, Distinguished Artist of Russia, winner of international awards – a dance recreating the solo performance of Princess Zinaida Yusupova in 1903.

The miraculously preserved costumes worn by Grand Duchess Xenia Alexandrovna, Countess Natalia Karlova, Princes Dmitry Golitzy and Alexey Bobrinsky at that memorable fancy-dress ball were put on display in the Antechamber specially for the evening.

The guests also had the opportunity to view the Romanov portrait gallery and new temporary exhibitions available at the museum: "Utopia and Reality. El Lissitzky, Ilya and Emilia Kabakov", "Corporate Unity. Group Portraits of the Dutch Golden Age from the Amsterdam Museum".

The final cocktails and jazz performances by a duo of young Slovakian musicians Nikolaj Nikitin and Luboš Šramek were awaiting the public in the Great Courtyard of the Winter Palace, where a sculpture Morning, or Hölderlin by a key modern German artist Markus Lüpertz was on display.

The gala reception was organised with support from the Vladimir Potanin Charitable Foundation, OJSC Gazprombank, VTB Bank, JTI International, Intarsia, the Blavatnik Family Foundation, HENNESSY Cultural Foundation, Visa International Service Association, Montblanc, Smolensk Diamonds, CJSC Art Assemblies Producer Centre. The information partner was "Tatler" magazine.
Friends’ Events, 2013

31 January
Meeting “Imperial Crown of Russia” in the General Staff Building. Dr. Olga Kostyuk, Curator of the Western European Applied Arts Department, gave the Friends a talk on “The Great Imperial Crown. History and Modernity”. A replica of the Crown created by the Smolensk Diamonds Group was presented in one of the halls of the future Fabergé Museum. The creation of the replica of the Grand Imperial Crown was timed to the 50th anniversary of the diamond industry in Russia, the 10th anniversary of the Smolensk Diamonds Group, and is connected with such important historical dates as the 250th anniversary of the coronation of Empress Catherine II, the founder of the Hermitage, and the 400th anniversary of the Romanov House.

26 February
Press conference of the State Hermitage Museum and the Phillips Company presenting the results of the Russian-wide competition “The Hermitage in a New Light!” that was aimed at creating a concept for lighting the façade of the General Staff Building. 129 project groups from 27 cities of Russia took part in the competition, as well as several participants from the Ukraine, Belarus, Azerbaijan, Great Britain, and Germany. A group of lighting designers from Yekaterinburg won the first prize. Their concept is to serve as the basis of a large-scale complex project for lighting the façade of the Eastern Wing of the General Staff Building.

5 April
Friends’ meeting – visit to the temporary exhibitions dedicated to the 200th anniversary of the 1812 Patriotic War, which were about to close: “\"The Thunder of 1812...\" The Patriotic War of 1812 in the Hermitage Collections”, “Toy Soldiers in the Hermitage: On the 200th Anniversary of the Patriotic War of 1812”, and “United we shall be, as one!”. The Patriotic War of 1812 in the Medals of Alexey Olenin and his Contemporaries”. The Arsenal Department curators Madina Zaichenko, Yury Yefimov, and Vladimir Danchenko spoke about the arms and costumes presented on the exhibitions; Vyacheslav Kuleshov from the Numismatic Department revealed secrets of the numismatic items, and Mikhail Mechalinski, a specialist from the History of Russian Culture Department, showed Friends the exhibition of tin soldiers. The guests also had an opportunity to personally ask their questions to the curators of the exhibitions.

17 May
Final event of the season 2012/2013 in the Hermitage Friends’ Club. On the stage of the Hermitage Theatre, literary and music composition from the history of the Hermitage “The Age of Catherine II. Birth of the Great Museum” was introduced to the Friends. The evening featured music of eighteenth-century European composers, played by the quartet of the State Hermitage Museum Orchestra, as well as a dance prelude and Baroque dance divertissements performed by the Angiolini Ballet St. Petersburg. The Friends had an opportunity to admire original costumes of Empress Catherine II and Grand Duke Alexander Pavlovich introduced by the costumes curator of the History of Russian Culture Department Dr. Nina Tarasova. In the end of the evening, all members of the international Hermitage Friends’ Club expressed their unanimous support of the State Hermitage Museum’s position that unjustified restructuring of the existing collections would create an inexcusable precedent for the confiscation of the museum treasures and their transfer to other existing collections would create an inexcusable precedent for the confiscation of the museum treasures and their transfer to other institutions. All members of the international Hermitage Friends’ Club have voted for the preservation of the integrity of the Hermitage collections and signed as “Open Letter in Support of the Immunity of the State Hermitage Museum Collections.”

24 May
Visit of the delegation of the Italian Friends of the Hermitage (60 Friends), dedicated to the opening of the exhibition of the works by the Italian sculptor Quinto Martini. Special programme included presentation of sculptures, a tour of the Hermitage with a visit to the Treasure Gallery, as well as a reception in the Winter Palace of Peter I.

24–28 June
Eight representatives from the Hermitage Museum Foundation (USA) attended the traditional chariti- ble Gala Dinner at the Winter Palace. A special programme, “Monday in the Hermitage”, was organised for them during their stay in St. Petersburg which included a tour of the Hermitage, a visit to the Russian porcelain storage and the “Staraya Derevnya” Centre for Restoration, Conservation and Storage.

27 June
Ceremony of signing an Agreement of Cooperation between the State Hermitage Museum and the House Montblanc. The first project that Montblanc and the State Hermitage Museum are to work on together is conservation of one of the unique exhibits of the Hermitage – the Crime inkwell, an ink container with a gilded bronze clock commissioned by Catherine II in Paris. Apart from that, the company will assist in the developing of the museum Laboratory for Scientific Restoration of Time Pieces and Musical Mechanisms.

4 July
In connection with the “Sailing Rally Holland – St. Petersburg” within the Year of Russia-Holland 2013 celebrations, a group of sailing yacht owners from the Netherlands (100 persons) joined the Dutch Friends of the Hermitage to be able not only to visit the museum, but also to participate in its life and history. During their visit to the Hermitage the new Friends were welcomed by the Deputy Director Dr. Vladimír Matysev in the Hermitage Theatre; then a special guided tour of the museum was organised for them.

9 July
Press conference dedicated to the continuation of cooperation between the State Hermitage and Sam- sung Electronics Company. Restoration work of a unique automated musical device known as the “Bird- cage” by the Swiss master Pierre Jaquet Droz (1790) was completed as part of the project “Linked by Time – Linked by Technology”. A plan to implement new projects of making a full HD educational video about the museum and its masterpieces was announced. The museum halls are to be equipped with state-of-the-art 46”, 55”, and 75” inch Samsung 7-series Smart (LED) TVs.

4 October
Opening of the 17th season in the Hermitage Friends’ Club – visit to the exhibition “William II and Anna Pavlovna. Royal Splendour at the Dutch Court”. The meeting opened with a welcome speech by the museum Deputy Director Dr. Georgy Vilinbashov. Then Victoria Snegovskaya, curator of the Education Department, told the guests about Grand Duchess Anna Pavlovna, the history of relations between Russia and the Netherlands and about the exhibition, the opening of which is considered to be one of the most important events in the programme of the Year of Russia-Holland 2013. In the end of the evening, the Friends had a unique oppor- tunity to admire the works of art presented at the exhibition in the Armorial Hall and Picket Room.
14 October
Visit of the Canadian Friends of the Hermitage (The National Gallery of Canada, 17 persons). “Monday in the Hermitage” programme offered to the Friends a unique opportunity to see the collections when the museum is closed for public. The guests were taken around the museum guided by the curators of the Education Department on an exclusive tour with the demonstration of the Peacock clock in operation.

12–19 October
Visit of the UK Friends of the Hermitage (12 persons) for an in-depth acquaintance with the museum collections within a special five-day programme “Treasures of the Hermitage”.

24 October
Visit of the delegation of the Dutch Friends of the Hermitage – Trustees of the Royal Concertgebouw Orchestra. A special programme was organised for the guests with a guided tour of the museum and visit to the Treasure Gallery.

9–16 November
Visit of the UK Friends of the Hermitage (8 persons) within a special five-day programme “Treasures of the Hermitage”.

2–3 December
Visit of a delegation of the Trustees of the Dutch Friends of the Hermitage headed by their Chairman Ernst Veen (25 persons). A special programme “Monday at the Hermitage” was organised for them that included a demonstration of the Peacock clock in operation, a visit to the Treasure Gallery and the Men-shikov Palace.

8 December
International Hermitage Friends’ Day. Hermitage Friends from around the world are annually invited to the museum for this celebration. The evening started with a walk through the General Staff Building, this year the Friends were traditionally the first to see the new space of the State Hermitage Museum, opened this day especially for the Friends. The walk was followed by a meeting with the General Director of the State Hermitage Museum Prof. Mikhail Piotrovsky and an awards ceremony for the museum sponsors. This evening programme also featured an awards ceremony of the Culture channel crew with the Museum Olympus special prize for a series of programmes “My Hermitage”. The official part of the event included the signing of a Letter of Intent between the State Hermitage Museum and the “Diletant” magazine. The evening programme ended with a cocktail party and live music performed by a jazz quartet.

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The year 2013 was a special year for the Hermitage Amsterdam, as there was the celebration of 200 years of cultural relations between the Netherlands and Russia. This “Netherlands-Russia Year” started with the exhibition “Peter the Great: An Inspired Tsar” which was officially opened in March by Prince William Alexander, who became King of the Netherlands on 30 April, 2013. In the “Peter the Great” exhibition, a special uniform of the Life Guards Transfiguration Regiment that belonged to Peter the Great was shown. Its restoration for the exhibition was supported by the Hermitage Friends in the Netherlands.

In early April, Queen Beatrix welcomed President Vladimir Putin in the Hermitage Amsterdam. Many special events were organized to celebrate the anniversary of the Netherlands and Russia. In September, the exhibition “Gauguin, Bonnard, Denis. A Russian Taste for French Art” was officially opened. One of the highlights was the reconstructed Morozov Music Room which was made possible with the financial support of the Dutch Friends.

In March and September special Friends’ Days were organized for the Dutch Friends. These events are generally held on the day before the public opening of the exhibition in the Hermitage Amsterdam in order to enable the Friends to preview the new exhibition. Approximately 1,000 Friends were being welcomed on these Friends’ Days. Four hourly introductions by the conservators were given in the auditorium and a special welcome speech was delivered by Ernst Veen, Chairman of the Dutch Friends Foundation. Professor Piotrovsky attended one introduction at the Friends’ Days.

In 2013, special Friends’ Dinners were also introduced. In January, a New Year Friends’ Dinner was organized at the Neva restaurant with preceding drinks at the Church Hall. Almost 120 Friends joined this meal for a special Friends’ price. After a short introduction by Ernst Veen, several updates were provided on special and upcoming projects and plans. In June, a White Night Friends’ Dinner was held. It is the intention of the Board to organize these Friends’ Dinners once or twice a year in order to create additional value for the Friends and make them feel part of the Hermitage.

During the year, the Dutch Friends received two printed newsletters with information about the Hermitage Amsterdam and the State Hermitage Museum in St. Petersburg, in particular about the current and upcoming exhibitions and special projects that are made possible thanks to the Friends, as well as several digital newsletters in which last minute news on activities are published.

In 2013, the Foundation Hermitage Friends in the Netherlands contributed to the following projects implemented both in Amsterdam and in St. Petersburg:

- restoration of the officer uniform of Peter the Great;
- restoration of gilded frames for the works by Dutch Masters from the Hermitage collection (project initiated in 2010 came to a completion);
- reconstruction of the Morozov Music Room at the exhibition “Gauguin, Bonnard, Denis”;
- for the future exhibition “Silk Road”, opening on 1 March 2014 in the Hermitage Amsterdam, a great Sogdian mural from Varahksha – with a length of nine meters – was restored. This special project was realised by additional donations by the Dutch Friends and by launching a crowdfunding project through the website www.voordekunst.nl.

Despite the economic crisis, the number of Friends stabilised at approximately 5,000 members. The number of Peter and Catharina Friends remained at the same level as the last few years. The Board meetings were held on 12 February, 15 April, 27 June, 13 September, and 12 November 2013. Since 2012, the Foundation’s Board is chaired by Mr. Ernst Veen, former Director of the Hermitage Amsterdam. Other members of the Board: Ton van Dijkman, Joost Leeflang, Martine Van der Staal, Monique Knapen and Leendert van Driel. Lisette Forbes Wels-de Leeuw is a coordinator of the Friends Foundation of the Hermitage in the Netherlands.
The Hermitage Museum Foundation (USA), Inc. (“HMF”) is a 501(c)(3) corporation which contributes to the preservation and promotion of the museum’s collection of more than three million objects and its historic buildings, and raises funds for securing the donation of art and artefacts for the museum. The HMF’s activities in 2013 continued to strengthen its commitment to the Hermitage Museum and to Russian-American cultural relations.

In early May, twelve members of the HMF Board and Advisory Board attended the opening of “Houghton Revisited” at Houghton Hall, Norwich, England. This blockbuster exhibition was sponsored in part by the HMF and curated by HMF Director, Dr. Thierry Morel. The main sponsors included BP, Christie’s, DAZL Capital Group as well as HMF President Peter Schaffer who also served personally as lead organiser of the exhibition since its inception.

Later that week, the Hermitage delegation together with Dr. and Mrs. Piotrovsky visited the Sainsbury Centre in Norwich to attend a reception and tour hosted by Director Paul Greenhalgh and his colleagues. We were shown their extraordinary collection of Francis Bacon’s paintings which will be loaned to the Hermitage in late 2014. Peter Schaffer and Thierry Morel have again combined forces, this time with the Sainsbury Centre, to make this exhibition happen.

In June, the HMF welcomed guests to St. Petersburg for our sixth annual White Nights Tour. Our group enjoyed the cultural treasures of the city and environs as well as the Hermitage. Highlights included private viewings of the Russian Porcelain and the Western European Prints and Drawings Storage as well as a private tour of many collections and rooms on the one day of the week that the museum is closed to the public. The theme of the museum’s White Nights Gala was the 1903 costume ball in the Winter Palace. Guests were treated to opera and ballet performances in the theatre as well as the gala supper and ball. Guests were also able to view the exhibition “Utopia and Reality. El Lissitzky, Ilya and Emilia Kabakov” and experience a jazz concert in the Great Courtyard.

In October the Italian Friends of the Hermitage hosted the international Friends’ Club representatives for a conference in Florence, Italy. Prof. Piotrovsky, along with the Heads of the Friends’ Club and senior staff members of the museum, welcomed representatives from the Netherlands, Italy, USA, Israel, and England. Mrs. Musa Klebnikov represented the HMF. The three-day working session included discussions of plans for the 250th anniversary of the Hermitage, general fundraising initiatives, and a candid exchange of ideas.

On 8 November, 2013, the HMF honored artists Jasper Johns and Oleg Tselkov at the 4th Annual Hermitage Dinner held at Donna Karan’s Urban Zen Center. Dr. Mikhail B. Piotrovsky addressed an enthusiastic audience about the state of the museum and cultural relations as the Hermitage enters its 250th anniversary year. Art Historian and Professor Robert Storr delivered a rousing tribute to American artist and icon, Jasper Johns. Mr. John’s award was accepted by Ian Alteveer, curator of Modern and Contemporary Art at the Metropolitan Museum. Prominent collector Igor Tsukanov spoke eloquently to the lifelong artistic achievements of Russian-born painter, Oleg Tselkov. His award was gratefully accepted by his daughter, Olga Schmitt, and guests were treated to a surprise video acceptance speech by the artist himself. Following the dinner, guests were invited to the After Party hosted by the HMF Young Friends upstairs at the Zen Center.

Aside from the HMF activities, during his November visit Prof. Piotrovsky also attended the Guggenheim annual Gala on Thursday night and the “Selling Russia’s Treasures” book launch dinner hosted by Nic Nijenhuis in Brooklyn. Other highlights included visits to Jeff Koons’ studio and the Avedon Foundation, by the artist himself. Following the dinner, guests were invited to the After Party hosted by the HMF Young Friends upstairs at the Zen Center.

The HMF held its semi-annual full board meetings on 6 May and 8 November at the law offices of Baker & McKenzie, New York City. The HMF Newsletters (Volume 4, Issues One and Two) were released. Under the auspices of the HMF, the Russian “Antiquariat” magazine published in October the second article of a three-part series on the collection of Mrs. Helen Drutt English. In addition to her international renown and status as a collector and scholar in the applied arts, Mrs. Drutt English is also an extremely well-respected member of the HMF Advisory Board.

In addition, the HMF is working on a number of other exhibition efforts as part of its “Art from America” initiative. Of note: an installation in the General Staff Building in 2014 of two wall drawings by Sol LeWitt as a long-term loan, organised by the HMF and the LeWitt Family together with the Pace Gallery of New York.

**HERMITAGE MUSEUM FOUNDATION (USA)**

505 Park Avenue, 20th floor

New York

NY 10022 USA

Tel.: (1 212) 826 3074

Fax: (1 212) 888 4018

www.hermitagemuseumfoundation.org
2013 marked the fourth year of our “Young Artists Residency” programme at the Hermitage Museum. Six students, representing four universities, participated in the programme. Our university partnerships are with the Faculties of Fine Arts of York University, the Ontario College of Art & Design, Concordia University, and the University of Calgary. The deans of these universities give very high appraisals of the programme based on their post-trip interviews with the students and their own observations.

After serving as Chairman of our Board for eleven years, Joseph Frieberg has retired. We very much appreciated his leadership, enthusiasm and wisdom. Our “Young Artists Residency” programme would not have been possible without his generous support. The Frieberg Scholarship, which allowed Canadian Masters and Ph.D. level students to advance their research by studying the collections of the Hermitage, was also part of Mr. Frieberg’s legacy. He will continue to serve on the Board as Chairman Emeritus.

We are pleased to announce that the Honourable Senator Jerry S. Grafstein has been appointed as our new Chairman. Senator Grafstein has a long and distinguished career as a lawyer, businessman, and politician who served on the Senate of Canada from 1984 to 2010 with a specialty in Foreign Affairs and International Trade.

In October 2013 Robert Kaszanits led a delegation from the National Gallery of Canada, including the Director, Marc Mayer, and Chief Curator, Paul Lang, to visit the Hermitage and secure a loan of works of art for an upcoming retrospective on the eighteenth-century portrait artist Élisabeth Vigée Le Brun. We appreciated the warm reception we received by everyone at the Hermitage.

We are proud to mark our 16th year of association with the Hermitage Museum and look forward to ongoing collaborations for years to come!
2013 was the second year of activity of the Italian Friends of the Hermitage Museum Association (Associazione Amici del Museo Ermitage). Under the expert guidance of its president, Cav. Francesco Bigazzi, the Italian Association has created and produced many high-profile events aimed at ensuring support to the Hermitage Museum, at developing deeper and more effective relations between Italy and Russia and at strengthening the synergy between the organisations of the Hermitage Friends.

The most important event of the year was the 3rd International Hermitage Friends Conference which took place in Florence on 23–26 October. The list of participants included delegates from the Hermitage Museum, the Foundation Hermitage Friends in the Netherlands, the Hermitage Museum Foundation (USA), the Hermitage Foundation (UK), the Hermitage Museum Foundation Israel and the Association of Italian Friends of the State Hermitage Museum.

The conference was inaugurated by an official reception at Palazzo Guicciardini Strozzi, home of Prince Girolamo Guicciardini Strozzi, honorary Consul of the Russian Federation in Florence.

The practical session took place in Palazzo Vecchio, in the beautiful Hall of Lorenzo the Magnificent – the same location where Mikhail Piotrovsky and the Deputy Mayor of Florence Mr. Sergio Givone signed the agreement on cooperation between the State Hermitage Museum and the municipal government of Florence on 4 July, 2012.

Prof. Piotrovsky opened the session by illustrating the Hermitage plans for the anniversary year. Other themes were the project for a collective exhibition of masterpieces now in the respective countries of the Hermitage Friends’ associations worldwide but originally from the Hermitage Museum and the Imperial family; the events to be organised by the Friends’ organisations in the respective countries; the events to be organised jointly by the Friends’ organisations.

Suggestions of the State Hermitage Museum on the new development projects, co-ordination of the Friends’ activities, privileges for the Friends’ organisations were discussed too.

The 2013 programme of initiatives developed and produced by the Italian Association included many other events such as the following:

— donation to the State Hermitage Museum of five sculptures by the Italian artist Quinto Martini and organisation of a solo exhibition dedicated to his paintings and sculptures in the Moor Room of the museum (May–June). The works that now are part of the Hermitage permanent collection were selected by Sergey Androsov, who curated the temporary exhibition too. These events were possible owing to the support of the Italian Embassy in Moscow, the Italian Consulate General in St. Petersburg, the Italian Institute of Culture, the Tuscany Region, the Municipality of Florence and Carmignano, and several private sponsors, such as Banca Intesa Russia, CR Firenze Bank, and Società Italia.

— a lecture held by the Director of Florence Opificio delle Pietre Dure in the Hermitage in May, as a training session for the museum specialists interested in discovering the extraordinary experience of this celebrated Italian institution.

— exhibition of *La sacra famiglia* by Raphael, coming from the Hermitage collection and shown at Palazzo Madama in Turin from December 2013 to January 2014, was realised owing to the contribution of one of our associates.
During his visit to Israel in February 2013 Prof. Mikhail B. Piotrovsky welcomed the initiative of establishing the Hermitage Museum Foundation Israel and expressed the hope that this new non-profit organisation, registered under Israeli law, will create and support arts and cultural exchange programmes between the State Hermitage Museum and leading museums in Israel.

The first objective of the Hermitage Museum Foundation Israel is to introduce the Israeli public to the treasures of the State Hermitage Museum via diverse arts and cultural exchange programmes and activities.

In February 2013 the Foundation organised the visit of Prof. Mikhail Piotrovsky, Director of the State Hermitage Museum, to Israel, and arranged for a number of important meetings. Prof. Piotrovsky,

Visit to the Yad Vashem Museum, Jerusalem
Prof. Mikhail B. Piotrovsky, General Director of the State Hermitage Museum; Mr. Amir G. Kabiri, President & Director of the Hermitage Museum Foundation; Mr. Nicolas V. Iljine, Chairman of the Advisory Board at the Hermitage Museum Foundation Israel

Visit to the Israeli Ministry for Foreign Affairs
Prof. Mikhail Piotrovsky, Mr. Nicolas V. Iljine, Mr. Amir G. Kabiri, Mr. Raphael Gamzou, Deputy Director General, Head of the Division of Cultural and Scientific Affairs in Jerusalem

Visit to the Tel Aviv Municipality
Mr. Nicolas V. Iljine, Mr. Marc Scheps, Chairman of the Board of Trustees, Prof. Mikhail Piotrovsky, Mr. Amir G. Kabiri, Ron Huldai, Mayor of Tel Aviv

Mr. Amir G. Kabiri, President & Director of the Hermitage Museum Foundation, and Mr. Nicolas V. Iljine, Chairman of the Advisory Board at the Hermitage Museum Foundation Israel visited several important cultural institutions, including the Yad Vashem Museum in Jerusalem, the Israeli Ministry for Foreign Affairs and the Tel Aviv Municipality, and discussed future cultural exchanges between Israel and Russia.

In 2013, the Foundation participated in the cultural events held as part of the Tel Aviv Days in St. Petersburg – an important cooperative event between Russia and Israel led by the Israeli Ministry for Foreign Affairs. Tel Aviv Days in St. Petersburg-2013 opened on 11 June with the exhibition “White City. Bauhaus Architecture in Tel Aviv” in the General Staff Building of the State Hermitage Museum. An exhibition entitled “Utopia and Reality. El Lissitzky, Ilya and Emilia Kabakov” and supported by the M.T. Abraham Foundation via the Hermitage Museum Foundation Israel opened at the Winter Palace on 28 June 2013. The event was organised by the State Hermitage Museum in cooperation with the Van Abbe Museum in Eindhoven, the Netherlands, which is home to the largest collection of Lissitzky’s art outside Russia.

The Hermitage Museum Foundation Israel plans to act as an affiliate of the State Hermitage Museum, and is fully committed to preserve and promote its collections by exhibitions, publications and educational programs.

Visit to the Tel Aviv Days in St. Petersburg-2013
The State Hermitage Museum is inviting you to participate in its special international programme – The Hermitage Friends’ Club.

The State Hermitage Museum was the first museum in Russia to organise a Friends’ society back in November 1996. Since that time, to be a Friend of the Hermitage has become a good tradition. Many international and Russian companies, charitable organisations, foundations and individuals have already become Members of the Hermitage Friends’ Club.

We invite you and/or your company to join the international Hermitage Friends’ Club and thus contribute to the preservation of the priceless treasures which form the Hermitage’s legacy, guaranteeing that they are available to future generations, and become part of the museum’s 250-year history.

The main development programmes of the Hermitage are:

- Restoration and renovation of the museum buildings, halls, and premises;
- Restoration of exhibits;
- Improvement of visitor services;
- Academic research and education programmes;
- Purchase of new exhibits.

The donation may be made in the form of money or goods, services, materials, or special discounts for “in-kind” donations.

Different levels of Individual and Corporate Membership are offered depending on the sum of your donation for one of the development programmes.

The State Hermitage Museum gratefully receives donations from its supporters, and grants special privileges to the Hermitage Friends.

All Hermitage Friends receive Personal Membership Cards of the Hermitage Friends’ Club.

Personal Membership Card entitles its holder (according to the Membership Level chosen) to participate in the special programme of visiting temporary exhibitions of the State Hermitage Museum, including the permanent displays and the Hermitage branches and centres in Russia and abroad (St. Petersburg, Vborg, Kazan, Amsterdam).

The Holders of the Personal Membership Cards receive invitations to participate in special events arranged exclusively for the Hermitage Friends’ Club Members.

The Internet café offers a 30% discount to the Hermitage Friends;
Shops and kiosks offer a 20% discount to the Hermitage Friends;
The museum Internet shop (www.shop.hermitagemuseum.org) offers a 10% discount to the Hermitage Friends;
Members of the Hermitage Friends’ Club are welcome to enter the Hermitage Museum from the Komendantsky Entrance of the Winter Palace, where they can use the cloakroom.

Some of the privileges granted by the Hermitage to Corporate members of the International Hermitage Friends’ Club in proportion to the level of their charitable contribution:

- The Corporate Members are added to the “List of Sponsors and Patrons of the State Hermitage Museum”, which is published in the Hermitage’s Annual Report and on the official web-site of the State Hermitage Museum (www.hermitagemuseum.org);
- An Honorary Diploma is awarded to the Corporate Member to certify its support in the development of the Hermitage.

For organisations making especially significant contributions, the Director of the Hermitage grants additional benefits.

For further information on the Hermitage Friends’ Club, please contact:

FRIENDS’ OFFICE
Komendantsky Entrance to the Winter Palace (from Palace Square)
Tel.: (+7 812) 710 90 05
Fax: (+7 812) 571 95 28
Email: friendsclub@hermitage.ru

POSTAL ADDRESS:
The State Hermitage Museum
34 Dvortsovaya Emb.
199034 St. Petersburg
Russia
The State Hermitage Museum Expenditures by Sources of Income in 2013

<table>
<thead>
<tr>
<th>Source of Income</th>
<th>Expenses (in thousands of roubles)</th>
<th>Percentage</th>
<th>Total (in thousands of roubles)</th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Revenue from the Federal Budget</td>
<td>4,766,589.7</td>
<td>83.0%</td>
<td>5,166,840.5</td>
<td>100%</td>
</tr>
<tr>
<td>Other Revenue</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Payroll</td>
<td>1,401,242.1</td>
<td>27.1%</td>
<td>1,401,242.1</td>
<td>27.1%</td>
</tr>
<tr>
<td>Purchase of equipment and materials</td>
<td>498,999.4</td>
<td>9.7%</td>
<td>498,999.4</td>
<td>9.7%</td>
</tr>
<tr>
<td>Building services, transportation, and communication</td>
<td>131,279.1</td>
<td>2.5%</td>
<td>131,279.1</td>
<td>2.5%</td>
</tr>
<tr>
<td>Building and equipment repairs</td>
<td>122,358.0</td>
<td>2.4%</td>
<td>122,358.0</td>
<td>2.4%</td>
</tr>
<tr>
<td>Expenses for police brigades</td>
<td>79,305.3</td>
<td>1.5%</td>
<td>79,305.3</td>
<td>1.5%</td>
</tr>
<tr>
<td>Acquisition of art works</td>
<td>65,915.2</td>
<td>1.3%</td>
<td>65,915.2</td>
<td>1.3%</td>
</tr>
<tr>
<td>Other current expenses</td>
<td>424,080.5</td>
<td>8.2%</td>
<td>424,080.5</td>
<td>8.2%</td>
</tr>
<tr>
<td>Restoration works and capital repairs of the museum complex buildings</td>
<td>1,097,195.1</td>
<td>21.2%</td>
<td>1,097,195.1</td>
<td>21.2%</td>
</tr>
<tr>
<td>Total expenditures: current and capital expenses</td>
<td>5,166,840.5</td>
<td>100%</td>
<td>5,166,840.5</td>
<td>100%</td>
</tr>
</tbody>
</table>

Total receipts (in thousands of roubles) | 5,744,096.1 | 100% | 5,744,096.1 | 100% |

Which amounts to USD thousand (at 31.8 roubles per dollar exchange rate) | 180,632.0 | | 180,632.0 | |
Ms. Jayne Wrightsman (USA)
Mr. Vladimir Potanin (Russia)
Mr. George Sosnovsky (USA)
Mr. Leonid Blavatnik (UK)
Mr. Yevgeny Satanovsky (Russia)
Mr. Alexander Sokurov (Russia)
Ilja & Emilia Kabakov (USA)
Ms. Teresa Martini Bigazzi (Italy)
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Technology of Cleanness, Ltd. (St. Petersburg)
"Film Group" (St. Petersburg)
INTARTSIA GROUP (St. Petersburg)
Deltelli Foundation (USA)
Petersoft (St. Petersburg)
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Social-Cultural Foundation “Hennessey” (Moscow)
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The Bank of Moscow
Art-Color, Ltd. (St. Petersburg)
Beta-Kom (St. Petersburg)
OPTEC LLC. (Moscow)
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M. T. Abraham Foundation (France)
Consorzio di Tutela della DOC Prosecco (Italy)
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CafeMax St. Petersburg CJSC (St. Petersburg)
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- V. Lepeshkin  Chief Curator

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- V. Lepeshkin  Chief Curator

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- O. Derkova  Deputy Head of the Department, Candidate of Philosophy
- V. Lepeshkin  Chief Curator
EMAIL ADDRESSES OF THE STATE HERMITAGE MUSEUM

DIRECTORATE
Personal Assistant to the General Director
haltunen@hermitage.ru

Secretary to the Deputy Director
for Research
vilinbahov@hermitage.ru

Secretary to the Deputy Director,
Chief Curator
kat@hermitage.ru

Alexey Bogdanov,
Deputy Director for Maintenance,
Chief Engineer
bogdanov@hermitage.ru

Mariam Dandamayeva,
Academic Secretary
scientia@hermitage.ru

MUSEUM DEPARTMENTS
Press Service
press@hermitage.ru

Rights and Reproduction Sector
A. Mikliaeva, Head of the Sector
mikliaeva@hermitage.ru

Sector of Project Finance
projects@hermitage.ru

Education Department
L. Yershova, Head of the Department
ershova@hermitage.ru

School Centre
school_c@hermitage.ru

Web-master of the State Hermitage Museum
webmaster@hermitage.ru

Electronic Editions Preparation Sector
I. Melnikova, Head of the Sector
melnikova@hermitage.ru

Computer Sector
A. Grigoryev, Head of the Sector
grigo@hermitage.ru
REFERENCE EDITION

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Maria Artamonova, Xenia Beletskaya, Alexandra Davydova,
Tatiana Dodonova, David Hicks, Natalia Magnes, and Catherine Phillips

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